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"FRENCH LEAVE."

AT THE VAUDEVILLE.

A Comedy in three acts, by Reginald Berkeley, revived by Archibald de Bear, by arrangement with J. and R. Gatti, at the Vaudeville Theatre on Tuesday, January 7th.

Corporal Sykes .... Charles Groves
Rifleman Jenks ...... Frederick Burtwell
Mdlle. Juliette .... Madeleine Carroll
Capt. Harry Glenister ... James Raglan
Brigadier-General Archibald Root, C.B., D.S.O. ... Charles Laughton
Lieut. George Graham .... Edward Scott-Gatty
M. Jules Marnier ...... Emlyn Williams
Madame Denaux .... May Agate
Producer .... Eille Norwood

"French Leave" was first produced in July, 1920, at the Globe Theatre, and was afterwards transferred to the Apollo, where it ran for eight months. Mr. Archibald de Bear is to be congratulated on the revival at the Vaudeville on Tuesday of last week and also on the clever way he has cast the play. It was a stroke of genius to engage Mr. Charles Laughton for the part of the General. The choice was not an obvious one, but it can be said at once that Mr. Laughton has added another to his gallery of brilliant character studies

His Brigadier-General Archibald Root is a portrait heightened into caricature of all the comic generals that have ever been cartooned. He is a large, blustering man, whose bark is much worse than his bite; his stride is that of a horseman's and—a compliment this—the back view as he waddles up-stage is as amusing as the front. His voice is loud and hoarse and he is extremely funny in the absurdly coy flirtations with Mdlle. Juliette. Watch his little trot as he ascends the stairs and the bristling aggravation of his arrival at breakfast in the third act! Mr. Laughton has made a comic creation out of a part that would always have been diverting. For Captain Berkeley's story of "Juliette's" visit to the officers' mess "somewhere in France" was good light-hearted fun ten years ago. It is still as amusing. It is farcical stuff, but some of the characterisation is based on reality. The parts are worth playing—and worth playing well—and with only vague memories of the original production, one can say that the presentation at the Vaudeville could scarcely be better. Mr. Eille Norwood the orginal producer, has directed the revival, and he must be given the credit for a good deal of the entertainment. It is an extremely clever production, for many of the laughs are not intrinsic in the lines—as for instance the one where the Brigadier is found kneeling on the floor in his pyjamas with his back to the audience, or the other in which the remark is merely "Shut the door."

Miss Madeleine Carrol makes a captivating "Juliette," and her simulation of a French accent is deliciously right. It is light, easy acting, and the only criticism that one can make is that both Miss Carroll and Mr. James Raglan (as the husband) were inclined to take their scenes together a trifle too intensely. After all, they don't matter; in fact, all the action when Mr. Laughton is not on the stage should be speeded up. Mr. Charles Groves was perfect as Corporal Sykes—his original part. It is a superb study of the Cockney soldier. He was supported excellently by Mr. Frederick Burtwell as the Private, and their scenes together were first-rate comedy.

One of the best performances came from Mr. Emlyn Williams, whose accent as the interpreter was impeccable In manner, intonation, gesture and impulsive movement, he was French to the life. Mr. Edward Scott-Gatty gave a finished and enjoyable study of Lieutenant Graham, and Mr. James Raglan did well as "Juliette's" harassed officer-husband. Miss May Agate, who is always supremely good in any part she takes, held the stage for a few tempestuous minutes in the second act.

"French Leave" had a big reception, and Captain Berkeley made a short appropriate speech at the end.

G. W. B.

FORTHCOMING EVENTS.

JANUARY 19th.—"The Mannoch Family" (R.A.D.A. Players), R.A.D.A. Theatre, Malet-street; Gallery First Nighters' Dinner, Frascati's Restaurant.
JANUARY 20th.—"Symphony in Two Flats" (transfer), New; "The Big Idea," Q; "Little Plays of St. Francis," University College, Gower-street; "The Limping Man," Pleasure Gardens, Folkestone.
JANUARY 21st.—"The White Assegai," Playhouse.
JANUARY 22nd.—"Nine Till Six," Arts; "Darling, I Love You," Gaiety; "The Man in Possession," Ambassador's.
JANUARY 23rd.—"Frappe Mignon," Lyceum Club; "Two Mystery Plays," Rudolf Steiner Hall.
JANUARY 26th.—"Aimer," Arts; Happy Family Circus Reunion, Criterion Restaurant, 6.30 p.m.; Annual General Meeting of the V.A.F.
JANUARY 27th.—"The Double Man," Opera House, Blackpool; Musicians' Club Dinner.
JANUARY 28th.—"Milestones," Criterion.
JANUARY 29th.—"On the Quota," Arts; "Dandy Dick," Lyric, Hammersmith.
JANUARY 31st.—British Drama League Public Meeting in support of National Theatre Scheme, Kingsway Hall.
FEBRUARY 2nd.—"Forty-Seven," Incorporated Stage Society, Prince of Wales's.
FEBRUARY 10th.—"Frankenstein," Little.

Mr. Will Goldston's Book.

We regret that in our review of Mr. Will Goldston's "Sensational Tales of Mystery Men" book in our last issue, the name of the publishers and the price was omitted. It is published by Will Goldston, Ltd., 14, Green-street, Leicester-square, W.C.2, and the price is 7/6 net.

Photo by Vaughan & Freeman.

BETTY ERROL.

Although Betty Errol only made her stage debut a little more than a year ago with her Daddy, Bert. Errol, it was quite apparent that she had inherited the talents of her parents. Making her first appearance in Pantomime recently at the Grand Theatre, Fulham, Betty gave a delightful performance as "Cinders," which brought high praise from various critics and managers. Possessing youth, and infinite charm, Betty should become one of the Pantomime and Musical Comedy stars of the future.

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"ILLUSION."

AT THE EVERYMAN.

An English Version, by Ernest Boyd, of Jean-Jacques Bernard's "L'Invitation au Voyage," presented by the Everyman Theatre Guild at the Everyman Theatre on Wednesday, January 8.

Landreau .... W. V. Garrod
Galais .... Graveley Edwards
Marie Louise .... Josephine Wilson
Jacqueline .... Gabrielle Casartelli
Olivier .... Douglas Burbidge
Gerard .... Harold Reece
Producer .... Malcolm Morley

After the recent production of "Martine," at the Gate Theatre, I wrote at some length of M. Jean-Jacques Bernard's methods as a dramatist, and the production of "Illusion," the English version of "L'Invitation au Voyage" is another opportunity to study his theory of silence. Unfortunately, the present play has not been translated by Mr. J. Leslie Frith, who made the four other adaptations seen in London. Mr. Ernest Boyd's version seems to lack suppleness; it was the one used in the New York production last year.

In a sense, the theme of "Illusion" bears a resemblance to Mr. Frank Vosper's play, "People Like Us," for it is about a young married woman who lives a dream-life with a man who is not her husband. Philippe has been staying on the estate as the guest of Marie Louise's father. While he is there Marie Louise takes very little notice of him, but as soon as he leaves for the Argentine she imagines herself in love with him. The chair in which he sat is kept sacred to his memory; the Baudelaire which bored her while he was there becomes her most precious possession; she associates him with a soft, sad piece of music to be played when she is alone; her husband is seen as the unimaginative creature he is, and Marie Louise becomes listless and unhappy.

It is typical of M. Bernard's method that Philippe never appears on the stage. We hear about him a good deal in the first act when he wants to play tennis with Marie Louise and her sister. In the last act he is in the nearest town, and Marie Louise goes to meet him. Perhaps the best moment in the play is when she describes his conversation to her husband. It is about nails, his business in the Argentine, the Chamber of Commerce, German competition—and, her illusion shattered, she sinks back gracefully into the stolid, kind-hearted Olivier's arms, perfectly contented, now that the reality has taken the place of her false dreams.

The interesting thing is to realise at the end that Marie Louise's emotional experiences with her lover over the sea are implied and not given in so many words. She really tells no one. Little actions, related ingeniously by the dramatist to previous happenings, tell their own story, and the state of the woman's mind is suggested rather than stated in the dialogue. The play is a study of a dullish woman, who has been spoiled by her father's constant allusions to her unusualness. She is just an ordinary little person indulging in an imaginary luxury and rather enjoying a spell of unhappiness. Although, as I have stated, most of this is implied.

Miss Josephine Wilson has been given the part of Marie Louise, and plays it sincerely enough. But her acting lacks variety and is too much on one note. She should have thrown off the imaginative obsession in the last scene, and a lighter touch in the first act would have helped the play. Mr. Douglas Burbidge gives a naturally easy performance as the husband, and I liked particularly Miss Gabrielle Casartelli's acting as the younger sister Jacqueline. Miss Casartelli is a very good actress, as was seen by her performance as Martine. In "Illusion," she has a quite different part, which she plays with intelligence and humour and sensitiveness to character. As a youthful actor Harold Reece showed distinct promise as Marie Louise's small son, and two small parts were adequately taken by Mr. W. V. Garrod and Mr. Graveley Edwards.

G.W.B.

BIRTHDAYS OF THE WEEK.

Many Happy Returns To

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E. Gordon Craig—Jan. 16.
Alice Fischer—Jan. 16.
George K. Hobart—Jan. 16.
Olga Nethersole—Jan. 18.
S. Dench—Jan. 19.
Matthew Boulton—Jan. 20.
Sir Oswald Stoll—Jan. 20.
Arthur Wontner—Jan. 21.

The Macdona Players' Shaw Season.

Encouraged by the success of his Shaw revivals, Mr. Charles Macdona has decided to extend his repertory of Shavian drama at the Court Theatre, where, however, a weekly change of bill is to be given. An unusual event will be the revival of "The Philanderer," that delightful comedy of G.B.S.'s lighter mood, so rarely seen in London. "Mrs. Warren's Profession," the long-censored drama of the "white slave" traffic, is also promised before the Court season ends.

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"Nuts and Wine."

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"Cinderella" at Lewisham.

"Cinderella" continues to attract large and enthusiastic audiences to the Lewisham Hippodrome, and no wonder, for Charles Austin is irrepressible as Buttons, Rona Ray is a great favourite and makes a charming Cinderella, while as a dashing Prince Charming it is hard to beat Clarice Mayne. Added to these a brilliant supporting company, dancing and scenic effects which are admirable, it is voted a first-rate panto. by all.

The management of the Lewisham Hippodrome have booked Sybil Thorndike and company in "Madame Plays Nap" to follow the pantomime, while on February 3, "Love Lies," with Stanley Lupino, Laddie Cliff, Connie Emerald and entire cast from the Gaiety Theatre, will be the attraction.

Revival of "Julius Cæsar."

The Old Vic. will revive "Julius Cæsar" next Monday, January 20, for a run of three weeks. The producer for the Shakespeare company, Harcourt Williams, has followed the conception of this play set forth in Granville Barker's Book of Prefaces, to which he wishes to acknowledge his indebtedness. John Gielgud will play Marc Antony; Gyles Isham, Brutus; Donald Wolgt, Cassius; and Brember Wells, Cæsar. Martita Hunt will be the Portia and Adele Dixon, Calpurnia

Wendy Howard Plays "Dandini."

We were surprised to find Sydney Howard at King's Cross last Monday week. He informed us that he had just returned from his Yorkshire home, where he had been to see his daughter Wendy at a dress rehearsal of "Cinderella," in which she was playing the rôle of Dandini at the Temperance Hall, Yeadon, for two weeks.

Sir Arthur and Lady Carlton.

The many friends of Sir Arthur and Lady Carlton will be pleased to know that they are both gradually improving in health. Sir Arthur has been suffering from a severe attack of tonsilitis, and Lady Carlton had to undergo a minor operation.

Du Calion.

Du Calion sailed from Southampton per the "Aquitania" last Wednesday, and is now in New York. He shortly commences a tour of the Paramount Theatres, opening at Newhaven. It will be remembered that last season the "Duke" made a big hit under this management, and his services are likely to be retained for some time. By the way, his clever son Peter is again appearing in "Peter Pan," and, according to present arrangements, will pay a visit to America in July next.

Sammy Shields' Enemy.

The merry Scot, Sammy Shields, managed to finish the week at Penge last week after a struggle with his old antagonist—bronchitis. On his doctor's advice he is having a complete rest until next Monday week, when he is due at the Palace, Leicester. For the past two winters Sammy has dodged the bronchitis by means of a Colonial tour.

Circus Talent Wanted.

Mr. John Duffy, of the Big Irish Circus, is at present in London looking for talent for his big forthcoming tour in Ireland. He may be seen at any of the halls during this week.

For South Africa.

The following artistes sailed from Southampton on Friday last, the 10th instant, per R.M.S. "Windsor Castle," to fulfil engagements with African Theatres, Ltd., booked by the I.V.T.A. Ltd.:—To appear in a repertoire of plays including "Her Past," "The Stranger Within," "The Patsy," etc., Miss Olga Lindo, supported by the following company—Miss Joan Denton, Miss Valentine Clemow, Miss Marion Wakeford, Claude Saunders, R. Steuart West, Murray Macdonald, Laurier Lister, John Gerrant, Leslie Latimer. To appear in vaudeville: The Two Brunners, Parr and Parr, Alice Craven.

"Canaries Sometimes Sing."

Mr. Frederick Lonsdale's play, "Canaries Sometimes Sing," reached its one-hundredth performance at the Globe Theatre this (Wednesday) evening.

WE WISH OUR MANY FRIENDS & PATRONS

778

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LONDON VARIETY THEATRES.

[*Continued*].

STRATFORD EMPIRE.

The name of Jack Hylton (and his band) is as magic to Stratford Empire patrons, and this engaging personality had an uproarious reception when he walked on to the stage at Monday's first house following on the curtain rising and disclosing his famous orchestra ready to respond to his every gesture. Among the many selections given were "Excuse me, lady," "Ain't misbehaving," "Piccolo Pete," "Tip-toe through the tulips," "Jollity Farm" and "He kissed her." Harry Robbins's xylophone solo received a vigorous encore. Hylton is a host in himself, and his joining in the various musical ditties won for him additional honours. "Novel Entertainment" is a rather poor description of the show submitted, but no doubt this sub-title is only intended as an intriguing description of a real revelation of music, mirth and a mischievous medley. When the curtain fell, however, the audience were not satiated even by the liberal programme, and the amiable Jack conceded "Breakaway." Even then, the audience refused to be satisfied, and up went the curtain again to the strains of "Come on, baby." Then the curtain finally dropped on a most delectable programme. This also included Rogers and Lascelles, with Jean, Joan and Jill, a clever lot; Daimler and Eadie, in "International nonsense"; Johnson Clark, the sportsman ventriloquist; Three Girls and a Boy, in harmony, song, and a dance, and Leslie Watson, "the Cheery Chatterbox."

BALHAM HIPPODROME.

Horace Goldin, the Royal Illusionist, tops an excellent variety bill here this week. His series of new and bewildering mysteries in his present repertoire keeps the audience enthralled and amazed. It is a wonderful show. One of the most artistic dancing acts we have seen is that of Xenia and Gaubier, assisted by Remoloff in a perfectly brilliant exhibition. Claude Dampier, assisted by Miss Billie Carlyle, presents an act full of quaint conceits. The "pianist pro tem." is a clever humorist. The Juggling Demons open the bill in a smart show, full of neat and fast juggling. Allan and Gordon do well in a scena, in which this clever lady and gentleman play, sing and dance in attractive style. The inimitable work of Mr. J. A. Powers, the Scotch burlesque comedian, and Cliff Barrett, supported by Netta Clark, in a funny episode called "Auntie's Visit," complete the bill.

"JACK AND THE BEANSTALK."

AT CHISWICK EMPIRE.

Presented by Mr. Tom Vernon, "Jack and the Beanstalk" is a pantomime containing all the elements that spell success, and its success here has been a repetition of its reception elsewhere. Spectacularly the show has much to commend it. "The Home of the Fairies" and the finale, "The Palace," are triumphs for all concerned, and were vociferously applauded by a delighted audience. "The Giant's Enchanted Forest" is also much admired, and is rendered particularly interesting by El Radients in extraordinary electrical environment.

The Company entrusted with the interpretation of the pantomime are indefatigable in their efforts to assure its popularity; Jack finds a bewitching representative in Peggy Rhodes, who wins success by reason of a really clever impersonation. Endowed with an excellent personality she possesses a powerful voice of rare tone, and in her song, "Sunshine" scored an unqualified success. To Paulette Lester falls the rôle of Princess Pearl, and she proved both piquant and pretty throughout; she sings and acts with much vivacity and dances with charm and distinction. Contributing to the general hilarity is George Collins as Dame Dimity—a comedian of infinite resource who kept the house in roars of merriment. His song "Muckin' about the garden" was voted a great success. The Gallic humour of Doodles, the French clown, as Miffins, also won recognition, and he proved to be a deliciously funny person. Harry Rowland's impecunious King Bentanbroke was another example of mirthfulness, while Frank Eaton, as the Giant Gobble, was refreshingly droll throughout. Ed. Boyd made a decided hit as Bones. Fairy Sylvania was altogether admirably sustained by Marie Thorpe, while Doris Kenworthy acquitted herself to the general satisfaction as the Hon. Basil Bean. Jean Adair was keen and alert as Dolly, and as the Butcher, Bones, Frank Clarke made the most of his opportunities.

The Ocenza Troupe gave a fine exhibition of their skill. Auguste and clown created their own atmosphere of joviality, and the Leopold Troupe contributed to the success of the evening. Wal Leopold and Leo Dunard shared honours as a piebald quadruped with a sense of humour. The Day Twins danced themselves into popularity. Mr. S. H. Hunt is the musical director.

"GREAT STUFF THIS —."

AT THE SOUTH LONDON PALACE

Whoever was responsible for the naming of Mr. Joe Morrison's new revue at the South London Palace, this week, must be congratulated on a touch of inspiration. "Great Stuff This—" has been in Town some weeks now, and has been remarkably successful. This is not surprising, considering the quality of the goods put over. Charlie Wood's resourcefulness and nimbleness of wit very soon makes him a prime favourite. Playing opposite to him is Miss Maisie Terris, a charming artiste of undoubted ability, with a fine stage presence and no mean songstress. Her numbers were finely rendered and deservedly well applauded. In a previous production of Mr. Morrison's we had occasion favourably to comment on the astounding dancing agility of Mr. Len Battle. His legs don't seem legs at all, but strips of rubber which dance him through in a most amazing style. Len is a capable comedian as well, and when he, Charlie Wood, Mr. Reg Hiscutt and Mr. Clifton Jones are appearing in various skits, then the mirth is at its height.

The musical side of the show is by no means forgotten. There is, for instance, Miss Fiona Falda, whose singing is delightful, and also Miss Aileen Norman, whose contribution was appreciated. Bryant's harp playing shows delicacy of touch and a sure command, combined with a great knowledge of showmanship.

The *tour de force* of the show is furnished by Joe Morrison and his band. Here is a splendid combination who know their work and seem capable of playing anything from grave to gay. Every member of this clever band, it should be repeated, is a Britisher. We must not omit a word of praise for the Morrison Belles, whose dancing interludes provided enjoyable minutes.

"THE RIVIERA GIRL."

AT THE GRAND, FULHAM.

Harry Gould, who is the principal comedian in "The Riviera Girl," which the Kerry Productions provides for Fulham patrons during the week, is an indefatigable worker with a pronounced gift for extracting the maximum amount of humour from every situation however unpromising He has a host of tricks and mannerisms calculated to send his audience into roars of laughter, a penetrating voice, and a flair for characterisation that should always stand him in good stead where the material lends him more assistance than it does in this case. The story of "The Riviera Girl," described as a musical comedy, would tax the brains of a wrangler to solve. It is a veritable jigsaw, but when did that matter in a musical show of this nature? As far as could be judged it concerned a Parisian vamp, Roulette, who tracks her victim back to England and then lures him and everybody else around him back to Monte Carlo, which gives the producer an opportunity for staging the big scene in the Casino. The music is tuneful if unpretentious, and Mr. Gould is given good support by Miss Eve Kerry as Roulette, Miss Constance Garrett, Mr. Jimmie Hughes, and Mr. Paul Harford. Miss Dorothy Vernon, too, must be singled out for some very creditable comedy character work in one of the smaller parts. Some attractive speciality dancing is provided by Pratova and Micha, and the Monte Carlo Girls make a comely background.

Weston Pavilion Burned Down.

The Pavilion on the Pier at Weston-super-Mare was totally destroyed by a fire which broke out on Monday evening. Firemen were successful in saving the main structure of the Pier, but the Pavilion, which occupied a site at the pierhead, about an acre in extent, was allowed to burn itself out. The Pavilion, which accommodated 2,500 people, had been unoccupied since the Christmas pantomime production, which came to a close about a fortnight ago. One proprietor of automatic machines on the pier estimates his loss at £2,000, and says it will be impossible to replace his stock.

Music Hall Ladies' Guild.

Through the kindness of Miss Gracie Fields, Mr. Archie Pitt and the management of the Winter Garden Theatre, a concert will take place on Sunday evening, February 23, in aid of the funds of the Music Hall Ladies' Guild, and the Committee feel sure that our own profession will support this most deserving cause and make this concert one of the outstanding successes of the season. Several very prominent artistes have already promised their services, and permissions for artistes to appear have already been granted by the managements of the principal variety theatres and tours. Many distinguished people have given their patronage Miss Albert has already sold a quantity of one guinea stalls.

THE SON OF A STAR.

GEORGE BASS IN EMBRYO.

The huge crowds of people who are flocking to the feet of "Puss-in-Boots" recall to mind another Lyceum pantomime favourite whose premature death caused such widespread regret. The personality of George Bass is vividly portrayed by Mr. James Agate, the dramatic critic, in his little book, "Essays of To-Day and Yesterday." Mr. Agate is speaking about wireless, and says, "The wise man should do his broadcasting in his own mind. Say that I must spend an evening by my fireside—which happens, you know, even to the dramatic critic—do I tamely endure the belch and vomit of a tin trumpet? No, I close my eyes, turn on the wave-lengths of memory, and let the ghosts of voices speak to me in what order they will. The first, invariably, is that of George Bass. With the voice comes the picture; with that soft, South Lancashire accent, cousin to George Formby's, there appears on my mental screen the vision of a foolish cranium, a sleek thatching of red hair, a toothbrush moustache, and an imperfect mastery of the salivary glands. 'Am I spitting on you, Stan-er-ly?' George will inquire of the conductor anxiously. I know his song will begin:

> 'Istry, they say, repeats itself,
> And so does steak and onions.'

I know the succession, how the farmer seemly cuts his corn but will have nothing to do with your bunions, how . . . But let me not steal Jove's thunder, nor the popping of Mr Bass's corks."

MASTER GEORGE BASS.

Fortunately, the lamented artist has left behind a son who gives promise of following a considerable distance in father's footsteps. At the age of fourteen, George Bass, the only son of the comedian, reflects in an extraordinary degree the talent which his father possessed. He has the same twinkle in the eye, the same semi-fantastic smile and a similar sense of burlesque.

It was his delight in the dressing room to put on his father's little moustache his well-known high double collar and his red tie and give imitations of his parent to the great admiration of everyone present. As an instance of his bent for humour on one occasion George surreptitiously borrowed his father's make-up and took one of his entrances in "Sergeant Lightning," marching on to the stage behind the squad of policemen, and getting one of the biggest laughs of the evening.

Young George, who is a pupil of Madame Italia Conti, at whose school he is being trained in elocution and dancing, is now playing one of the street urchins in "The Windmill Man" at the Victoria Palace, and understudying John in "Peter Pan." He devotes his spare time to learning songs with the aid of the gramophone, accompanying himself on a set of jazz band instruments.

He is a veritable "Sonny Boy" to his mother, and his chief ambition is to become a famous comedian so that she may be as proud of him as she was of his father.

Great Community Singing.

Sandy Rowan led the greatest community singing gathering in the world from 2 LO when he was broadcasting to all stations the great British comedy chorus riot, "Give Yourself a Pat on the Back." It is impossible to estimate how many people were singing with Sandy, but it must certainly have been the greatest community gathering of all time.

Mr. Arthur Burton.

The many friends of Mr. Arthur Burton, the Manager of the Palace Theatre, Blackburn, will be pleased to learn that he has derived great benefit from his convalescence in North Wales. He is at present completing arrangements for the annual effort in aid of Brinsworth Home, which will take place at the Palace on Sunday, February 2nd.

"ALMOST A HONEYMOON."

A Farcical Comedy, in Three Acts, by Walter Ellis, produced for the first time at Her Majesty's Opera House, Blackpool, on Monday, January 13, 1930.

Charles	Hylton Allen
A Bailiff	Christopher Steele
Basil Dibley	Gerald Pring
Mrs. Brent	Grace Lane
Cuthbert de Grey	Lamont Dickson
Rosalie Quilter	Renee Kelly
Mr. Dixon	Edward Thane
A Taxi Driver	Barry Lyndon

The plot of Mr. Walter Ellis' latest essay gives the author of "A Little Bit of Fluff" ample scope for the exercise of his humour. We are given the piquant situation of a bride-to be who, the night prior to her nuptials, finds that, quite unknown to her, she has slept in a bed adjacent to that of an eligible gentleman who, however, is not her intended bridegroom. Given this, with additional complications, we are set the pretty little problem of what the young lady should do in the circumstances and how she should regard, or disregard, the matter as it affects the ceremony of the morrow. Should she, or should she not, allow the unfortunate contretemps to interfere in any way with the wedding? If the affair be revealed, what effect will the revelation have upon sundry persons affected, including the bridegroom-to-be? He, of course, can scarcely be expected to regard the matter as being of a trivial nature, and might be reluctant, if not distinctly averse, to proceeding with the marriage, albeit the lady is quite innocent of any ulterior intent or motive. The matter resolves itself into the fact that, wittingly or unwittingly, she has compromised herself and is faced with the alternative of either going ahead with her marriage, despite the much-to-be-deplored circumstances of the night before, or of having that marriage wrecked at its outset by outraged convention and indignation. How the matter is ultimately settled, after sundry complications and happenings, we are shown in the rest of the play with a deft hand, humorous treatment and distinctly clever delineation no less by the author than by the cast who, it may be here remarked, acquit themselves individually and collectively with distinction.

Miss Renee Kelly plays the rôle of the bride-to-be and, aided by the excellently-written dialogue, gives a performance which enhances her established reputation as a comedienne, for it is as a comedienne that Miss Kelly has endeared herself to the public ever since she played the part of the heroine in "Daddy Long Legs." Miss Kelly has a sure touch, is never out of tune with her rôle and treats her part with the fine degree of artistry which is the hall-mark of your actor of comedy.

In the rôle of Cuthbert de Grey, Mr. Lamont Dickson adds to his laurels, his treatment of the part being a sheer delight. Miss Grace Lane, as Mrs. Quilter, supplies a very pleasing study. Mr. Gerald Pring, as Basil Dibley, exercises his abilities in a manner which marks him as an actor of no little merit. Mr. Hylton Allen, in the part of Charles, is superb. Mr. Christopher Steele as the bailiff, Mr. Edward Thame as the solicitor, and Mr. Barry Lindon as a taxi-driver, are all excellent.

The play is produced by the author, and Mr. Ellis shows that he is quite capable of presenting his wares to the best advantage.

"Darling, I Love You."

All concerned in Laddie Cliff's new musical comedy, "Darling, I Love You," due at the Gaiety next Wednesday, are British. The authors are Stanley Brightman and Arthur Rigby, the former being part-author of "Battling Butler," and the latter part-author of Mr. Cliff's last two successes, "So This Is Love" and "Love Lies." The music has been composed by H. B. Hedley and Harry Acres, two of the principal components of Hal Brody, the pseudonym used to embrace the various British composers of "So This Is Love," etc. Desmond Carter has written most of the lyrics, Fred Lord arranged the dances, and Laddie Cliff himself has produced.

The action of the play, which is in two acts, commences in a house in Mayfair, goes thence to a yachting club, to a private suite in an hotel at a French seaside resort, and finally to a casino.

The excellent cast is headed by that popular comedian, George Clarke. He plays the part of a jazz drummer who has a wife with a particularly inconvenient but very amusing complex. He will be "assisted" by a real Baby Austin car, which he causes to dance about the stage in a most realistic manner. Romance is supplied by pretty Vera Lennox, the leading lady, who is ably supported in this direction by Harold French. Neil McKay, the well-known Scots comedian, also has a fine comedy part, whilst others include Wyn Richmond as the wife with the complex, Ella Logan, William Kendall, Griffiths Humphreys and Tom Shale.

In our notice of the production of "The Choker" at the Q Theatre last week the part of "Stymie" was attributed to Mr. Laurence Anderson, when it should have read Mr. Laurence Stevenson.

THE MACDONA PLAYERS.

REVIVAL OF "THE DOCTOR'S DILEMMA."

The Macdona Players' performance of "The Doctor's Dilemma," on Monday, was the best they have given us of their present series, and since the audience at the Court Theatre was larger and even more appreciative than on former Monday evenings, it looks as if their season is getting well into its stride and should be a long and successful one.

In Louis Dubedat, Mr. Esmé Percy has a part which he is able to exploit to the full. It was most amusing to watch the man's volatile mind making its audacious flights round those stiff, frock-coated pinnacles—Colenso Ridgeon, Cutler Walpole, and Bloomfield Bonnington; and, thanks to Mr. Percy's skilful avoidance of morbidity, one was able to enjoy the death scene for what it is: an artist's declaration of faith.

Mr. Wilfrid Lawson's dear old Sir Patrick was a wonderfully live figure. No hint here of senility dozing in its half-world; we saw instead a man whom age and experience have made alertly aware of the life going on around him. Mr. D. A. Clarke-Smith, as Sir Ralph Bloomfield Bonnington, started rather uncertainly, but he soon found himself and in full verbal spate was a most impressive sight. How, after Dubedat's death, the misquotations rolled from his lips. Mr. Vernon Sylvaine and Mr. Torin Thatcher assumed the medical manner with some success; Miss Margaret Macdona was a brightly pleasant and capable Mrs. Dubedat; and Mr. Thomas Pauncefort was apologetic and proud as Blenkinsop. Mr. George E. Bancroft contributed two amusing studies of youthful inexperience and assertiveness.

"The Perfect Wife" Tour.

After a short vacation, this amusing comedy commences its 1930 tour with a return visit to the Royal, Lincoln, on February 3. Places to be visited include Cheltenham, Abergavenny, Taunton (two visits), Cromer, Westcliff, Weston-super-Mare, Tenby, Shrewsbury, Brighton, Scarborough, New Brighton and Harrogate. The company are fully equipped to stage "The Optimist" and another comedy when required, and are staying two weeks at some theatres. The bookings are being arranged by Albert Douglass, Winter Gardens, New Brighton, and Nelson King, of 43, St. Martin's-lane. London.

Wallasey Playgoers' Club.

Mr. Oswald Dale Roberts, who made so great a success as Charley Peace at the Ambassadors Theatre and is appearing this week at the Winter Gardens, New Brighton, paid a visit, on Sunday evening, to the Wallasey Playgoers' Club and entertained the members with a very interesting chat about the English theatre, which, he ventured to think, would never die in spite of the opposition in so many directions Mr. Roberts, who was for a time in Sir Frank Benson's company, gave a short Shakespearian recital, much to the liking of the Club members, and the actor obtained an enthusiastic reception. The Playgoers' Club, which has had Albert Douglass for its President for four years, seems to have fulfilled a long-felt want in Wallasey, the enlarged stage giving ample scope for the production of almost any play.

Everyman Theatre Guild.

On Monday next, the Everyman Theatre Guild will produce a new play, entitled "The Watcher," by Ralph Neale. It is a phantasy, the central character of which is a woman, who is called upon to make her choice between eternal youth or love. She is a symbolical character. In the cast will be Helena Pickard, Harold Scott, Betty Potter and Marjorie Gabain.

Theatrical Company's Adventure.

Mr. Ellis Stack and his company, "Beauty and the Beast," have been doing a fortnight's good business in the Channel Islands. The company crossed over on December 29, on the s.s. "St. Helier," when she sustained severe damage in one of the worst crossings on record. The passengers were loud in their praises of Capt. Leigh Richardson, in the skilful manner he handled his ship and brought her safely into Guernsey Harbour.

On the company's departure from this Port, on Saturday, Mr. Ellis Stack took the opportunity of presenting Capt Richardson with a silver cigarette case, subscribed for by every member of the company. Among those present was Mr. Jock Kerr, the deservedly popular manager of St. Julian's Theatre.

Miss Italia Conti's production of "Where the Rainbow Ends," at the Holborn Empire, will finish its eight weeks' matinée season on January 25th. Now in its nineteenth year, this popular children's play with St. George of England as its hero, has been playing to record business.

THE HALLE ORCHESTRA.

The programme of the fourth concert of the Hamilton Harty Symphony series contained, in effect, some peculiar constasts. It was almost cruel, for instance, to follow Berlioz's early Overture, "King Lear," by Beethoven's Third Symphony, for whilst both are dramatic in character, Beethoven's drama is implicit in his mtaerial and the Frenchman's is merely an affair of manner and pose. Most striking manner, most effectual pose, I grant you; but to what purpose? Poor Berlioz! It was tragic to have such a gift for presentation with so sadly little to say. No man, however, could champion him more fittingly than Sir Hamilton Harty. Apart from some uncertainties in the wind performance, conductor and men united in an exceedingly alert and positive rendering of the Symphony. Then came Tschaikowsky's First Concerto for Pianoforte and Orchestra with Benno Moseiwitsch for soloist. All that brilliancy, power of technique and picturesqueness of sentiment could do for the music M. Moseiwitsch did. But here, again, the material was poor, and its poverty made the more evident by the shadow of the "Eroica." This pianist drew a full house and had a most enthusiastic reception. We wound up the evening with a second performance of Constant Lambert's exceedingly clever but, I fear, short-lived, miscellany, "The Rio Grande." Its appeal is directly sensuous and in that very successfu. But the most enjoyable thing in it was, again, Sir Hamilton Harty's *con amore* rendering of the piano part. His playing has charm, a quality absent, often, from the playing of virtuosi. The St. Michael's Singers were responsible for the choral work in this score.

ANSWERS TO CORRESPONDENTS

JAMES W. MOORE.—*The Royal General Theatrical Fund was instituted February 16, 1839, and was incorporated by Royal Charter Jan. 29, 1853.*

HAL PURDY.—*The incident to which you refer occurred at the London Coliseum; but the misunderstanding to which it was due was soon put right, and the artist appeared at the same house within a short time—with happy results to himself, the management, and the public.*

A. SIDDELEY.—*Sir John Martin Harvey returns to England early in the spring, and will then go on tour in the provinces. No intimation has reached us with regard to any London season.*

"The Sherry Cocktail."

Between now and the middle of June next, that popular show, "The Sherry Cocktail," so cleverly concocted by Dan Sherry—aided and abetted by his brothers and sisters—have only two weeks open in April. The happy family were paying a return visit to the Tivoli, Hull, last week, and will not be seen in town until May, when they open on the Syndicate tour at the Metropolitan.

Adele Nelson.

With her Baby Elephants at the Olympia Circus, Adele Nelson is making her first appearance in this country. Miss Nelson closes here to-morrow (Thursday) and leaves for Berlin the following morning to present her show at the Scala Theatre.

Intelligent Anticipation.

At the Lyceum, on Monday, George Jackley told us an amusing episode that happened during the afternoon. One of his young admirers came in to tell him how much he enjoyed the pantomime, and in response to George's enquiry as to when he was returning to school the youngster's reply was: "The others are going back next week, but I shall be a week later, as I *think* I am going to have the mumps."

Jackson Owen Returning from Africa.

On Monday next, Jackson Owen arrives home from his South African tour. He is travelling back by the "Carnarvon Castle," and Dorrie Dene, Fred Beck, the Brennans, Bernard and Lovett, Doris Chappell and Chas. Stevens are also on the boat. He has had a very nice tour, and sends his regards to all pals, whom he will be pleased to see once again.

Walter Fehl and Murray Leslie.

At the Hippodrome, Birmingham, on Monday evening, Walter Fehl and Murray Leslie were given a fine welcome for their new offering, which will be seen in town next week at Shepherd's Bush.

Phil Rich.

Back in town last week after a few weeks round the country, including one in Dublin, Phil Rich and Alice Adair have had a most successful time. During his second week in Ireland, Phil and Alice spent a delightful week with some relatives.

THREE LIMELIGHT WINNERS

THE DAY THAT I WENT FISHING
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FOX-TROTS

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EXCUSE ME LADY
I MAY BE WRONG
NOW I'M IN LOVE
JOLLITY FARM
S'POSIN'
THROUGH
EVERY DAY AWAY FROM YOU
THE WORLD'S GREATEST SWEETHEART IS YOU
YOU WANT LOVIN'
COME ON BABY
THIS IS HEAVEN
DREAMY HONOLULU
WON'TCHA
IF I HAD MY WAY
I'M THAT WAY ABOUT BABY
MY WIFE IS ON A DIET
I'M FEATHERING A NEST
MOTHER GOOSE PARADE
LOOKIN' FOR LOVE
WE TODDLED UP THE HILL TOGETHER
DON'T BE SO UNKIND BABY!
HE'S A GOOD MAN TO HAVE AROUND
I'M DOING WHAT I DO FOR LOVE

VALSES

TONDELEYO
SUNSHINE OF MY HEART
LET ME DREAM IN YOUR ARMS AGAIN
YOU WANTED SOMEONE TO PLAY WITH
LAST NIGHT IN DREAMY SLUMBERLAND
CAROLINA MOON

ONE-STEPS

SANTIAGO 6/8
MUCKING ABOUT THE GARDEN 6/8

MEDLEYS

SAVOY MEDLEYS
HUNGARIAN MEDLEY

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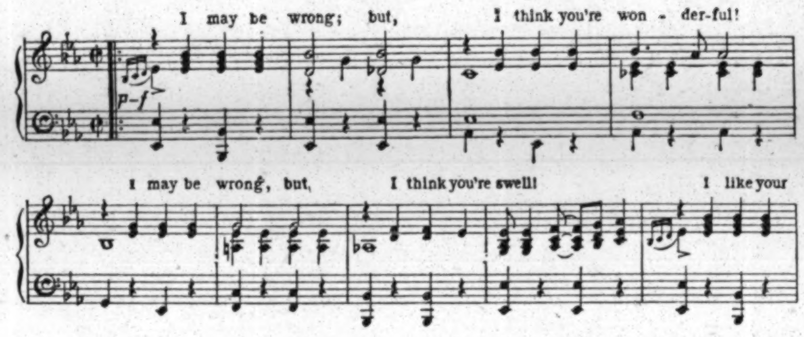
THE MELODY EVERYBODY'S TALKING ABOUT—

I MAY BE WRONG


I may be wrong; but, I think you're won - der-ful!
p-f
I may be wrong, but, I think you're swell! I like your

OTHER BIG HITS!

JOLLITY FARM. TONDELEYO.
MUCKING ABOUT THE GARDEN.
AIN'T MISBEHAVIN'. S'POSIN'.
THE WORLD'S GREATEST SWEETHEART IS YOU
EVERY DAY AWAY FROM YOU.
NOW I'M IN LOVE. THROUGH.
EXCUSE ME LADY.
LET ME DREAM IN YOUR ARMS AGAIN.
Look out for—BUNKEY DOODLE-I-DOH.

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The Realm of Music

By L. HENDERSON WILLIAMS.

LONDON OPERA FESTIVAL.

HANDEL'S "JULIUS CÆSAR."

Text by Nicola Haym. English translation by Robert Stuart. Music specially arranged by Gervase Hughes. Produced at the Scala Theatre on Monday, January 6th.

ROMANS:

Julius Cæsar, Emperor of Rome ...... Arthur Fear
Curius .... Geoffrey Denton
Cornelia .... Denne Parker
Sextus .... Henry Wendon

EGYPTIANS:

Cleopatra, Queen of Egypt .... Gwyneth Edwards
Ptolemy, King of Egypt .... Sumner Austin
Archillas .... Grahame Clifford
Nirenus .... James Barr

Conductor .... Gervase Hughes
Producer ...... Norman Marshall

Handel's operas, nowadays, are heard, if at all, on the concert platform. The reason became obvious to those who witnessed Monday night's performance at the New Scala. But whatever one thinks of the opera as art, its production was undoubtedly an interesting link in the historic chain It showed how completely Italian opera, as an art-form, had degenerated since the days of Monteverde. Reform was overdue. As Gluck wrote in his preface to *Alcestis*: "When I undertook to compose the music to *Alceste* my intention was to rid it of all those abuses which introduced either through the mistaken vanity of singers or the over-indulgence of composers" (he should have added, the incompetency of librettists) "have so long disfigured Italian opera."

In listening to *Julius Caesar* one felt that everybody was pampered—particularly the 18th century audience—at the expense of George Frederic Handel. Having Shakespeare's Caesar in mind was a bad preparation for Nicola Haym's preposterous comic-opera libretto. His lovesick Julius gives no faintest hint of greatness; his Cleopatra is a pert flapper strayed from the "Three Little Maids from School"; his Cornelia, witless caricature of a Roman matron, is first cousin to Katisha, and the battle scene, a mixture of old-fashioned pantomime and Russian ballet, was only saved by the modernity and perfect choreographic technique of its absurd miming. Add to this the feathers and crinolines, the crude manners and mentality of the honest burgher of 1724 and you have a mixture which might have passed as a masque but which only the most confirmed *fan* could stomach as opera to-day. Except, of course, from the educational standpoint, which, we take it, was Mr. Stuart's intention.

The original performance lasted for five hours. Mr. Gervase Hughes, who is to be congratulated on his arrangement of the music for this production; cut it, in mercy to the taste of the twentieth century, to two-and-a-half. Mr. Norman Marshall, producer, had evidently been unable to command a sufficiency of rehearsal; with so many changes of scene and costume, it was no easy task to keep things moving.

Faced with such conditions, the singers did as well as could possibly be expected. Mr. Arthur Fear, with a really Handelian voice, had the dignity of a true Caesar whenever he was not too utterly committed to the antics of a Haym, and for the most part he was master of Handel's exacting ornamentation though some of Mr. Hughes' *tempi* were rather trying. Miss Denne Parker, as Cornelia deserves all our sympathy; she acted a forbidding part with admirable consistency though her voice sounded richer in Purcell's music. Miss Gwyneth Edwards did not suggest Cleopatra. Musical comedy is her line. Mr. Sumner Austin (Ptolemy) and Mr. Henry Wendon (Sextus) sang well: the plot permitted them nothing further, being neither serious nor definitely burlesque. Mr. Boris Ord presided impeccably at the harpischord and Mr. Hedley Briggs' costumes and scenery were gorgeous without being vulgar.

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"LA FINTA GIARDINIERA."

An "Opera Buffa," by Wolfgang Amadeus Mozart. Edited by Leslie Heward. English translation by Robert Stuart.

Don Anchise Podestà of Lagonero ... Edward Leer
The Marchesa Violante Onesti ... Noel Eadie
Roberto .... William Michael
Serpetta .... Doris Lemon
Ramiro .... Marjorie Parry
Arminda .... Winifred Comstock
The Count Belfiore ...... Henry Wendon
Producer .... Nugent Monck

Two good things in conjunction lent special virtue to the operatic performance at the New Scala on Tuesday evening. One was the genius of Mozart—even at nineteen conspicuously evident: the other, the guidance of an experienced conductor. Mr. Leslie Heward was the right man in the right place. His conducting was thoroughly workmanlike and his harpischord accompaniments, instead of being a mere support to the melody, spoke with dramatic point like some commentator's asides on the situation. He had a good cast and held them in firm but flexible control. And under him the orchestra took and gave pleasure in delicate rendering of those exquisite Mozartean phrases that sometimes jewelled the opaquer texture of accompaniment like fairy fish swimming in a fairy sea.

It is difficult to place this *opera buffa* historically. Being Mozart it was so intensely individual. He, like Monteverde, is ageless in essentials. Although not one of his greatest operas, much in it suggests his best work Despite its absurd plot—or plotlessness—it is, at all events to me—as well worth hearing as *Cosi fan Tutte*. Although it has been considerably cut by Mr. Heward, it is still too long for its dramatic value. The forest scene drags. Yet, it must be supremely difficult to cut without touching the actual arias. The *ensembles*, quintet and septet, were charming and, with regard to construction, well led up to. The opening duet in Scene IV. was a gem.

The story (one soon ceased to bother about it) is just a handful of amorous adventures. The connective thread is the checkered love-story of the masquerading lady gardener. As the Marchesa Violante she is stabbed by her jealous lover, Count Belfiore. Believing her murdered, he flies from justice. She, not dead but inflamed in love by the stabbing business, flies after him, disguised as a lady gardener. Gardeners in Mozart's days had a soft job, and there were no earth stains on her pretty toilet when her employer, the Podesta, fell in love with her, though he was not yet off with his old love, Serpetta. To them arrives Belfiore—as prospective bridegroom to the Podesta's niece, Arminda. This, with a few subordinate love-affairs, supplies the action and sentiment of the opera.

It was well sung. Miss Noel Eadie, as the lady gardener, mistress of nuance and gesture, gave a beautiful interpretation of her music. Miss Doris Lemon's quick-witted Serpetta (the Podesta's deserted flame) was another well-cast rôle. Mr. Henry Wendon, as Belfiore, acted and sang with increasing conviction as the evening proceeded. He was at his best in Scene IV., and needs only continuous practice to become a good opera singer. Mr. Edward Leer's Podesta was quietly humorous and vocally pleasing, and Mr. William Michael's "business" as Roberto was effective. Miss Winifred Comstock, as Arminda, acted indifferently, but sang well, and so did Miss Marjorie Parry as Ramiro. Production and scenery were conventional.

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THE COOPER CONCERTS.

Mr. Cooper's subscription rates, this spring, have been nicely tempered to the needs of a lamb already shorn by the demands of numerous operatic and orchestral newcomers to the concert world. Amid the wealth and fashion in his audiences is always a leaven of musicians richer in brains than treasury notes. For such as cannot afford, then, to subscribe to the whole series, he offers through the Imperial Concert Agency a choice of four groups of four concerts, each set costing only 12s., 24s., or 36s., according to locality of seat. All that is needed is to study the booklet and decide on the most congenial group. But it needs to be done at once for single tickets, this year, can only be obtained in advance by or through subscribers, and the season opens on the 17th inst. The high standard of these concerts is too well known to need advertisement.

MICHAEL HEAD.

Mr. Head sang to his own accompaniment at Wigmore Hall on Thursday evening, and expert and agreeable as was his touch, particularly in the tricky pattern of "*Der Musenholm*," one could not help thinking that such a slender voice would have been heard to better advantage had he employed a pianist. It is a pleasing tenor, very nicely controlled, but without sufficient depth to sustain the mood of Schubert's "*Wehmut*" or Strauss's "*Morgen*." His own songs, the work of a polished musician, showed such judgment in balancing popularity with scholarship that it is not surprising he has found publishers. Mr. Maurice Cole, pianist, gave us some technically fluent Schumann, but there was more evidence of personality in a lively and well-shaded rendering of Medtner's "Fairy Tale" and John Ireland's deliciously indiscreet "Ragamuffin."

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THIBAUD.

M. Thibaud gave his only recital for this season at the Palladium on Sunday afternoon. The building is neither spiritually nor materially the environment of a classical violinist but after he and his audience had found touch with each other—which was not, really, until we reached the Mozart Violin Concerto (in D major)—his finest musicianly qualities came into play. M. Thibaud always preserves the dignity of the music. He throws no sops to Demos. The beauty of his tone and of his double-stopping were unsullied by any emotional excesses of *vibrato* or *portamento*, and the delicate phrasing of the Mozart Andante and the clean vivacity of the Rondo touched a high order of interpretation. The programme included a variety of smaller pieces of the accepted Sunday type: of these the Spanish group, beautifully rhythmically played, gave the greatest pleasure. The accompaniments were played by M. Tasso Janopoulos.

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FORTHCOMING CONCERTS AND RECITALS.

TO-DAY.—Wigmore: 8.30, Spencer Dyke String Quartet.

Thursday, 16th.—Queen's Hall: 8, Fourth Concert Royal Philharmonic Society, conducted by Basil Cameron, soloist, Artur Schnabel.

Friday, 17th.—Queen's Hall: 8, B.B.C. Symphony Concert, conducted by Sir Landon Ronald; soloist, Szigeti. Æolian: 8.30, First Gerald Cooper Concert, artists, the Hungarian String Quartet. Wigmore: 8.30, George Chavchavadze, pianist.

Saturday, 18th.—Wigmore: 3.15, Isabel Gray, pianist.

Monday, 20th.—New Scala: 2.30, Opera, "Hansel and Gretel," preceded by "Castle Creevey"; Queen's Hall: 8.15, L.S.O., conducted by Abendroth; soloist, Kreisler.

Tuesday, 21st.—St. John's Institute, Tufton-street: 5, the Music Society; Grotrian: 8.30, Erhart String Chamber Orchestra.

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Theatrical Gossip

Actors' Benevolent Fund Dinner.

The thirty-fourth annual dinner of the Actors' Benevolent Fund will take place at the Savoy Hotel, on Sunday, February 23rd.

Shakespeare Memorial in U.S.A.

The report just issued of the American Shakespeare Foundation, which was the outcome of the appeal supported by the "Daily Telegraph" in 1926 for a fund to rebuild and endow the Shakespeare Memorial Theatre at Stratford-on-Avon, states that the net balance to the credit of the Foundation on Dec. 31, 1929, amounted to £176,000. This sum includes a gift of £50,000 from Mr. John D. Rockefeller, junior, made to the British fund in June, 1927, but retained by the American Committee to secure the benefit of the high rate of interest prevailing in New York. The total does not include various donations from the United States forwarded by American contributors direct to Stratford.

Sunday Play at Little Theatre.

Under the auspices of the National Festival of Community Drama (Eastern Area) a performance of Knoblock's "Marie Odile" will be given by Miss Beatrice Lewisohn's Dramatic Society at the Little Theatre, on Sunday, 26th January. This play was a most successful feature of the Society's recent season at the Court Theatre.

Next Stage Society Production.

The Stage Society's next play will be produced by George Zucco at the Prince of Wales's Theatre on February 2nd. It is called "Forty-Seven," and deals with the 1917 rising in Ireland.

Repertory Players.

The next show of the Repertory Players will be a new drama by Edward Percy (author of "If Four Walls Told"). It is entitled "The Fiddler Played It Wrong," with divorce as its theme, and will be given at the Strand on Feb. 2nd. Four more productions will complete the second half of the season.

The annual dinner of the Repertory Players will take place at the Park Lane Hotel on Feb. 9th, when Matheson Lang, the Repertory Players' President, will take the chair. Among those who have promised to speak are Irene Vanbrugh, H. F. Maltby and Marie Ney.

New "Sapper" Play.

A new play by "Sapper," entitled "The Way Out," will be produced at the Comedy Theatre, when "The Ghost Train" finishes. The scene of this shifts between England and the East, and the cast will include C. V. France as an Oriental, Edgar Norfolk, Beatrix Thomson, Ian Hunter, Henrietta Watson, G. H. Mulcaster, Julian Royce, and Pamela Carme.

"Third Time Lucky."

Following its successful run at the Ambassadors Theatre, Mr. Howard Leslie is sending out the entire London production with Messrs. Hugh E. Wright, Frank Bertram, Horace Lyons and Miss Louie Tinsley in their original parts. The tour commences this week at the King's Theatre, Hammersmith, and will visit Liverpool, Newcastle, Edinburgh, Belfast, Huddersfield, Hanley, Brighton, Portsmouth, Bournemouth, etc.

The Lyric, Hammersmith.

The run of "The Rose and the Ring," at the Lyric Theatre, Hammersmith, will terminate on Saturday evening, January 25th. On the following Wednesday, Sir Nigel Playfair will revive Sir Arthur Pinero's famous farce, "Dandy Dick," the cast of which—a very interesting one—will be announced later. "Dandy Dick" was originally produced in 1887 at the Court Theatre, where it had a long and successful run.

"Milestones" Revival.

"Milestones" will be revived on January 28th at the Criterion Theatre. Allan Jeayes, Ion Swinley, Viola Lyel, Clare Eames, and Dorothy Cheston will be in the cast. Mr. Norman McKinnel is to produce the play.

"Journey's End" Anniversary.

Every member of the audience at the anniversary performance of "Journey's End," on January 21st, is to be presented with a souvenir in the form of a handsome plaque showing the empty dug-out.

Paisley Disaster Matinée.

A special matinée was given at the Perth Theatre, kindly lent by Mrs. J. H. Savile, on the 4th inst., in aid of the Paisley Disaster Relief Fund. The performance was given by Mr. Tom Arnold's Company, who were appearing in "One Dam Thing After the Other" during the week. All the artistes and staff gave their services free, and as a result a cheque for £62 4s. was forwarded to the Fund.

"Ruddigore" at Rochester.

At Sir Joseph Williamson's Mathematical School, Rochester, where David Garrick was a pupil and is said to have acted, a remarkable Gilbert and Sullivan tradition has been established. Its productions annually since 1913 have aroused a wide interest for their undoubted success, and this without any feminine assistance whatsoever. On Feb. 11th to 15th next they are presenting "Ruddigore," an unusually adventurous choice and a happy one in view of the increasing popularity of the opera.

Carl Rosa Season at Hammersmith.

The Carl Rosa Opera Company open a season at the King's Theatre, Hammersmith on Monday, the chief event of the week being the first West-End production in English of Isadore de Lara's opera, "Messalina," which was recently presented by the company during its Irish tour. Miss Rispah Goodacre will be Messalina, a part for which she was specially chosen by the composer.

Another feature of the season at Hammersmith will be the first West-End revival by the Carl Rosa Company of Wagner's "Flying Dutchman," which has been introduced into the repertoire during the present tour.

"The Flying Dutchman" will be the only Wagnerian opera sung during the week. But when the Carl Rosa go to Sheffield in February for a three weeks' season there it is intended to present "Rhinegold, the Valkyrie and Siegfried," this being the first occasion for some years that the company has attempted "The Ring." During that season "Hansel and Gretel" will also be staged.

Apart from the operas mentioned and "Madame Butterfly," with Miss Helen Ogilvie in the name part, the works to be heard at Hammersmith will be of a popular kind. The company will be precisely the same, both as regards personnel and orchestration, as that which gave the summer season at the Lyceum Theatre. In the "Flying Dutchman," Mr. Leslie Jones will sing "Van Der Decken."

Martin Harvey in Canada.

Sir John and Lady Martin Harvey, who are now on their return journey through Canada with "The Lowland Wolf," "Rosemary" and "The Only Way," have added appreciably to their laurels. They spent Christmas and the New Year at Vancouver. Lady Martin Harvey, who is a life member of the British Red Cross Society, has been assisting the Not Forgotten Fund at Vancouver. She recently broadcast an appeal from Vancouver on behalf of the fund, and as a result of the efforts of the Not Forgotten Fund a large number of ex-Service men in British Columbia and their dependents were given timely help. Sir John and his company return to England early in the spring, and will at once open a tour of the provinces, with the plays which have proved so acceptable in Canada.

Winnie Melville and Derek Oldham.

Miss Winnie Melville and Mr. Derek Oldham announce that owing to a prior agreement with Mr. Lee Ephraim they must terminate their engagement with the D'Oyly Opera Company on January 26th. They go on tour in "Blue Eyes," starting at Southampton on February 10th for one week, afterwards visiting Glasgow, Edinburgh, Manchester, Liverpool, Birmingham, Nottingham and Bradford, for a short season in each town.

British Drama League.

Mr. Bernard Shaw will be the principal speaker at a National Theatre Demonstration organised by the British Drama League, to be held at the Kingsway Hall on Friday, January 31st, at 8.30 p.m. The Earl of Lytton will preside, and the other speakers will be Miss Lena Ashwell, Mrs. Philip Snowden and Sir Donald Maclean. This meeting is being held in connection with the National Theatre scheme which is shortly to be laid before the Prime Minister. All seats for the meeting will be reserved, and tickets can be obtained, price 2s. 6d., from The British Drama League, 8, Adelphi-terrace, W.C.2.

"The Private Secretary."

The announcement which has appeared in other quarters that "The Private Secretary" would finish at the Criterion Theatre to-day is incorrect. The run continues until Saturday, January 25, played twice daily as originally arranged. Judging by the heavy bookings, the season could be further extended but for Mr. Cecil Barth's policy of keeping the London presentation for the annual Christmas holidays.

"Charley's Aunt" Club.

We have been requested to ask all members of the "Charley's Aunt" Club to disclose their present whereabouts to Mr. G. W. Botell, at Daly's Theatre, as soon as possible. It is urgently desired to compile a new and up-to-date directory.

An Ideal "Cinders."

There need be little alarm as to the pantomime stars of the future, when we find such clever youngsters as Betty Errol, who is playing the title rôle in "Cinderella" at the Grand Theatre, Fulham. Whilst Betty was fortunate to have the opportunity of displaying her gifts in this rôle within a year or so of her stage debut, she must be highly complimented for a most charming and natural performance of "Cinders." Mr. and Mrs. Errol have every reason to be proud of Betty's wonderful success in her first pantomime, and there is little doubt that we shall see more of this delightful young artiste in similar productions.

"To What Red Hell" Tour.

Messrs. E. G. Norman and Henry Edwards' company in "To What Red Hell" commence their spring tour at the Theatre Royal, Sheffield, on Monday. The company includes Messrs. George P. Lester, Ronald Bayne, David Burney, Eugene Quinn, Hal Duncan, Lewis Allen and F. Marriott-Watson, Miss Betty Britton and Miss Cissie Clarke. Mrs. Marriott-Watson will repeat her former success as Mrs. Nolan. Ronald Kidd is stage manager, and Jack Landon again general manager for the tour.

Three Arts Club.

A bridge tournament in aid of the Three Arts Club Play Production Fund will be held at 54, Lowndes-square, S.W.1 (kindly lent by the Hon. Mrs. Levy) on Tuesday next, from 3 to 6 p.m. Miss Lilian Braithwaite will present the prizes. Tables (including tea) are £1 each, and tickets can be obtained from any member of Committee or from Miss Di Forbes, Three Arts Club, N.W.1.

Entertainment Tax Abolition League.

The Committee of the Entertainment Tax Abolition League has sent to the Chancellor of the Exchequer a letter in which the case for abolition has been set forth in a manner that is unanimously approved by representatives of the Society of West End Theatre Managers, the Theatrical Managers' Association, the Entertainments' Protection Association and the Cinematograph Exhibitors' Association. The Committee has decided that the League will take an active part in the forthcoming by-election in the Brightside division of Sheffield.

Actors on the Veldt.

Mr. Percy Hutchison is meeting with deserved success in his provincial tour with the comedy, "Looking for a Wife." His last provincial tour was eight years ago before he went to South Africa, Australia and New Zealand, and since then he has covered something like 50,000 miles with his company. Some of the communities he visited had not seen dramatic art for many years, and it was necessary to make long excursions over the veldt. On one occasion, when making for Bloemfontein they were lost on a blazing hot day with no sign of a road anywhere. They eventually reached the theatre just in time to change and go on the stage after an eventful journey of six hundred miles, and an encounter with a native settlement where no one could speak a word of English.

In Rhodesia the company played "The Ghost Train" in a small hall usually used for cinematograph entertainments. When the "train" was rushing through the station with all the usual noise effects, a dog accompanying a patron began to bark. Mr. Hutchison sent down a message, asking the owner to keep the dog quiet. The answer sent back was, "You keep your train quiet and I'll keep my dog quiet."

Croydon Grand Pantomime.

Phenomenal business has been done with Harry Lane's first pantomime, "Cinderella" at the Grand Theatre, Croydon. We have looked in on two or three occasions and seen the excellent houses. And the show's worth it! Miss Ouida Macdermott continues to enthral both young and old with her "Prince Glorio" study. Mr. Hal Bert, as well as playing the part of "Buttons" so well, and dancing as inimitably as ever, is responsible for many impromptus and gags that appeal to all. De Haven and Page also score in this direction. They are surely the funniest broker's men possible. Their speciality is a vaudeville gem. Phyllis and Giles' farmyard scena is a sheer joy too—it appeals to all ages. Miss Gertie Hall, Mr. Albert Bruno, Miss Ethel Leicester, Miss Nellie Sheffield, Miss Babs Collins, Miss Joan Heather, Mr. Douglas Thompson, Miss Muriel Cronshaw, the clever J. S. Fisher Girls and chorus all give of their best.

Croydon Grand Attractions.

Mr. C. E. Gibbs, the manager of the Grand Theatre, Croydon, has some fine bookings to follow the pantomime which must finish on Saturday to make way on Monday for "Almost a Honeymoon," Mr. W. W. Ellis's new farce, with Miss Renee Kelly in the cast. "Peter Pan," "Murder on the Second Floor," Mr. Fred Terry, "The Bachelor Father," with Miss Peggy O'Neill and Mr. C. Aubrey Smith, "Love Lies," Miss Eva Moore, in "Getting Mother Married," "Sorry You've Been Troubled," "Marigold" and "Desert Song" are other important weeks to follow.

Preston Appointment.

The Associated British Cinemas Company have appointed Mr. Arthur Mansell resident manager of their "Star" theatre, Preston. Mr. Mansell goes to Preston from the Westover Super Cinema, Bournemouth.

U.C.L. Dramatic Society.

For the sixth year in succession two series of the "Little Plays of St. Francis," by Laurence Housman, will be produced by University College, London, Dramatic Society, at the College (in Gower-street), from January 20th to 25th, at 8.15 p.m. The productions will include "The Revellers," "Fellow Prisoners," "Brief Life," "The Builders," "Brother Sun," "Cure of Souls," "Sister Gold," "Brother Ass," "Makers of Miracle" and "Sister Death." Full particulars may be obtained from O. V. Lawley, University College, London, Gower-street, W.C.1.

Famous Old Farce.

Hull Repertory Theatre is this week giving the younger generation their first opportunity of seeing the once famous farce, "Box and Cox." Written as long ago as 1847, it has not been seen in Hull for many years, and those who saw it twenty, thirty or even forty years ago, are pleased of the opportunity of renewing an old acquaintance. It is presented as a curtain-raiser to "The Young Idea," and the director, Mr. Arthur Whatmore, has introduced dresses of the early Victorian period. Miss Mary Marvin is playing the part of the landlady and Mr. Fred Piper and Mr. Charles Le Feaux are Box and Cox respectively.

PLAY AND PAGEANT UNION.

"SANFAIRYANN, 1930."

There was enough originality, wit, and grace, in the Play and Pageant Union's annual revue, "Sanfairyann," which we saw at Hampstead last Thursday evening, to compensate fully for certain moments in which interest was allowed to evaporate. The smaller items on the programme were charming and satisfying without exception; but it became apparent, when larger features were tackled, that the resources at the command of these clever amateurs were not altogether adequate.

Marvels were done, for instance, with Mr. Hugh Gee's fairy story of "Balk and the Bighead." The costumes were colourful and well contrasted, and the scenery was wonderfully suggestive. At the same time, there were painfully long pauses between the scenes, and the production generally moved in a somewhat limping fashion. Mr. Gee, who played the slow-witted country lad Balk, stressed the character's waverings in a manner which held up the action, but the impression he gave of intelligence burning with a dim light was very clever. Mr. Charles Thomas, as a peevish and dyspeptic monarch, was amusing; and Miss Keith Ferguson, as an aged woman, was pathetically fragile. Mr. Stephen Jewitt's Bighead was one of the most terrifying and realistic monsters we have ever seen on the stage. The company generally might be reminded that it is a pity to destroy illusion by brushing against the backcloth.

The other important feature of the evening was a burlesque of a talking picture, in which we were introduced to Tango Dancers, Sunny Girls, "Cops," Night Club Queens, and other fearful wild fowl from the jungles of Elstree and Hollywood. The parody was excellent, the weaknesses of this class of entertainment being seized on relentlessly. The vociferations by Miss Kathleen Dabbs and Mr. Philip Jewitt were particularly successful and recalled vividly the acute agonies one has suffered in the cinema.

The satirical one-act play, "The Play's the Thing," was too local in its topicality to be understood by a foreigner from the South, but judging by the laughter with which it was greeted, its shafts found their mark.

Of six folk-songs, "The Brisk Young Widow" was the slightest and pleasantest. Miss Phyllis McCutcheon, as the widow, walked briskly up and down the stage, rather like one of Miss Marie Corelli's disdainful heroines, and Mr. Hugh Gee and Mr. Lawrence Tiffen were two contrasted suitors as a farmer and a collier, one with his hat turned up and the other with his hat turned down. "Green Broom" was beautifully and delicately produced, so were "Polly Oliver" and "The Gipsy Countess," the latter introducing us to a very clever actress and dancer in Miss Mary Payne, and a sinister figure in Mr. Edward Parry's wicked Earl, who incidentally wore one of the most theatrically effective costumes seen during the evening. Two dances by Miss Sylvia Jewitt and Mr. Cyril Kelsey were grotesque and pleasing affairs; the first an Arcadian episode in the 'nineties, and the second the story of a park-keeper and a young lady with a skipping-rope. In "Brixham Town," Mr. Edward Parry and Mr. Charles Thomas gave sturdy utterance to a splendid Cromwellian song.

AN ELIZABETHAN REVUE.

If "Queen's Revels" by Archie Harradine, presented by Miss Dolly Scouloudi at the Steiner Hall on Friday evening, was not all one could have wished, it was not from lack of scholarship in writing or presentation. Indeed, it was evident that a real endeavour had been made to evoke the historic atmosphere of the Elizabethan period it represented, and to give verisimilitude to the adventure of the Lady Bridget Manners, daughter of the Countess of Rutland, as one of Queen Elizabeth's Maids of Honour. The characters and many of the incidents were historical, actual phrases and even letters of the time being introduced into the dialogue. But more than one dramatist has found in the past that it takes more than a dose of history to make a live play, and among the weaknesses of this were two so often associated with literary scholarship, namely, diffuseness of speech and looseness in dramatic construction; while on the production side, it was rather lacking in vocal variety and in emphasis of effect. But there is, nevertheless, some good stuff in it, both as to ideas and writing, and, rehandled, it should form a delightful entertainment as a sort of Elizabethan revue, with masque, music and dances of the period all complete. That admirably finished elocutionist, Miss Dolly Scouloudi, gave an able and dignified impression of Queen Elizabeth, with moments of remarkable dramatic intensity; Miss Elin Dallas looked well and spoke with commendable clearness as Lady Bridget Manners, and some distinctly good work was done by Miss Helga Burgess as Elizabeth Cavendish and by the other Maids of Honour, as well as by the musicians and dancers in the second act. The play would certainly be improved by judicious cutting, and by the introduction of rather more of the masculine element. It was favourably received by a full and friendly house, both author and "presenter" being much applauded at the close.

Cambridge Festival Theatre.

Anmer Hall's programme for his Lent Term season at the Festival Theatre, Cambridge, includes Ashley Dukes' translation of Toller's "The Machine Wreckers," F. Anstey's adaptation of "Le Malade Imaginaire," "Measure for Measure," "A Month in the Country," "Lady Audley's Secret," "Box and Cox," "Lancelot of Denmark," and "A Pair of Spectacles." Robert Donat, Flora Robson, Ella Voysey, Catherina Feraz, Marjorie Phipps-Walker, and Barbara Dixon are remaining with Mr. Anmer Hall from last season. For "The Month in the Country," Gillian Scaife, Boris Ranevsky, and Barbara Listowa have been secured. The production will be mainly in the hands of Tyrone Guthrie, assisted by Evan John. On March 3rd the Scottish National Players will appear at the theatre.

"THE DEVIL."

AT THE ARTS THEATRE.

A Play in Three Acts and a Prologue, by Benn W. Levy, presented at the Arts Theatre Club on Sunday, January 12.

D. C. Magnus ...... Norman McKinnel
Paul Robinson .... Diana Wynyard
Dorothy Lister .... Sybil Thorndike
Cosmo Penny .... Ernest Thesiger
Louis Kisch .... Melville Cooper
Beatrice Messiter .... Jean Cadell
Rev. Herbert Messiter...Lewis Casson
Ellen .... Molly Rankin
Rev. Nicholas Lucy
... Dennis Neilson-Terry

Produced by the Author.

The prologue and most of the first act were brilliant comedy, Mr. Benn W. Levy's best work so far; but it is difficult to know what to make of the rest of the play. The idea is not new: it presents the Devil as God's advocate on earth, and the temptations in the later scenes are apt to be as mechanical as the conversions in "The Passing of the Third Floor Back." But the dialogue is such crisp, terse, witty writing, and the characters gathered in the house of the wealthy novelist are so richly drawn that the play holds the attention throughout.

The "truth game" in the first act under the presidency of the curate, the Rev. Nicholas Lucy, brings out the selfish aspirations of this varied collection of people. The host, Magnus the novelist, at the age of fifty, just wants to be comfortable; Dorothy Lister, the actress, wants to be able to break her contract and play Lady Macbeth; Cosmo Penny, a young writer, wants success; the Vicar, a curious character who has entered the Church to expose God, wants to become an Archbishop; Louis Kisch, a painter, just wants to paint; the Vicar's wife wants to do her duty, and Paul Robinson, the exceedingly attractive girl who is living with Magnus, says her one desire is for a love-affair that will sweep her off her feet. The curate then proceeds to tempt them with the fulfilment of their desires. The actress is shown a loophole in her contract, but her better nature prevents her from ruining her author and throwing the other members of the company out of employment; Cosmo Penny can assume the authorship of an unknown Conrad, and so on. They all survive the test. In fact, the Devil is shamed, as he knew he would be—for that was his mission—and the worldliness and selfishness of all the characters is proved to be shallow talk.

The "Devil" himself presents a difficulty. Chiefly it seemed a mistake to make him an active protagonist in Paul's temptation. In order to test her loyalty to Magnus, the curate made passionate love to her and they became engaged. When it came to the point Paul could not "let down" the man who had treated her so honourably and so generously. Having proved that even her desire—for idyllic love—could not stand the test of hurting another human being, the devil lost interest in her. It gave an unsatisfactory end to the play, for the girl was obviously in love with him.

The prologue, which had little to do with the rest of the play, was a perfectly written one-act duologue between Magnus and Paul, and gave me intense pleasure. It was beautifully acted by Mr. Norman McKinnel and Miss Diana Wynyard, as Magnus and Paul. The whole play had one of the finest casts ever seen in the West End. Besides Mr. McKinnel's magnificent incisiveness as Magnus, and Miss Wynyard's beauty and perfect control as the girl, the author had the advantage of Miss Sybil Thorndike's finely composed study as the actress; Mr. Lewis Casson's brooding and sinister Vicar; Miss Jean Cadell's bromidical humour as the Vicar's wife; Mr. Melville Cooper's bland, good humour as the artist, and Mr. Ernest Thesiger's wit and amusing air of petulance as the young novelist. Mr. Dennis Neilson-Terry's "Devil" was on traditional lines; polished, quiet and excessively thoughtful in voice and manner; a perfect gentleman of a devil, except in the scenes with Paul which, from a merely human point of view, must be regarded as caddish.

The "trick" curtains and the red-light effects in the first act were unnecessary in a theme that is worked out more or less naturalistically; otherwise, the author's production was excellent.

G.W.B.

"HOP O' MY THUMB."

AT MANCHESTER.

Second Notice.

A second visit to Mr. John Hart's excellent production of "Hop o' My Thumb" at the Opera House, Manchester, amply confirms the good opinion formed of it on the opening night. As already commented upon, Mr. Hart follows an admirable policy in ensuring that his pantomimes (in previous years as well as this) shall not be overburdened on the first night with diffuse material, so that there is practically nothing to cut, and only little improvements to be made as inspiration or ordinary development may suggest. The particular appreciation lavished on Mona Vivian, the principal boy, is endorsed by big audiences, and certainly a more vivacious and attractive comedienne could not be desired for the infusion of charm and cleverness into the movement of the show. Rosamund Belmore, delightful in song and dance, is established as a clever and dainty *vis-a-vis*. Dick Tubb, as the governess, makes good capital in his eccentric way, of numerous comedy openings and there is a strain of originality in Charles Heslop's development of his part. A tang of novelty in his burlesque "Drinking" song contrasts humorously with the original song of that name as rendered by Edward Barrie. Jack Martell also is "carrying on" capably as the Squire; and due recognition is given to the supporting efforts of the Hyde Sisters, the Shanks Brothers, Harry Midgley, Eileen Vaughan, J. Murray Stewart, the Regent Girls and the clever Renee Rogan Children. The numerous songs in this bright show remain a popular feature, and the quality of the production as a whole is justification enough to prophesy a quite successful run.

"CONDEMNED."

AT THE LONDON PAVILION.

A combination of Samuel Goldwyn, C. B. Cochran and Ronald Colman should fill the London Pavilion comfortably for weeks. "Condemned," a screen play by Sidney Howard under the direction of Wesley Ruggles, is based on [the programme says "suggested by"] Blair Niles' novel, "Condemned to Devil's Island." To this cheerful spot where sharks lurk in the sea and fever in the jungle, comes Michel (Ronald Colman), proud, debonair and a thief, to serve his sentence in company with as villainous a crowd of desperadoes as Hollywood could rake together for the occasion. He strikes up an acquaintance with Jacques, a gentleman of repelling mien, who makes gorillas appear positively beautiful. Jacques is in for life for murdering an Arab girl, but (thanks to Mr. Howard and Mr. Ruggles) underneath that rugged torso there beats a gentle heart.

At Devil's Island, Michel's fate awaits him in the person of Mme. Vidal, a simple child of peasant France, who is also condemned to Devil's Island in the company of her husband, Vidal the warden, as unpalatable a specimen of canting, besotted, middle-aged officialdom as you could wish for. Mme. Vidal, sensitive and beautiful, loathes the Island and all that it stands for. The beastly Vidal—to air his importance—insists on having a convict in the house to perform the housework. He selects Michel. The conclusion is now obvious: the remainder of the film merely describes the method by which it is reached. Rumours begin to fly round via the gossips. Vidal is incensed and half-mad with jealousy and doubt. He has Michel hauled out of the convict "dormitory" in the middle of the night and accuses him of being his wife's lover. Michel's answer is a very pretty straight right to Vidal's jaw. Mme. Vidal, who has followed her husband, then breaks out into a passionate declaration of love for Michel, at the same time declaring the latter's innocence. Michel goes to solitary confinement and the repulsive Jacques takes his place in the Vidal household—quickly allaying the fears of Madame.

Vidal decides to send his wife back to France. She smuggles the news, through Jacques, to Michel, who escapes. The plan is that he shall cross the jungle and meet her on the steamer. Vidal failing to catch Michel—and Jacques, who has joined him—in the jungle, deduces their plan and turns up just as the steamer is ready to leave, and Michel is once more looking nicely shaved and groomed—in fact, Ronald Colman. Jacques saves the situation by leaping on the miserable Vidal and dragging him into the water. The latter is speedily and neatly drowned and Jacques is shot. The lovers, after swearing—by special permission—vows of eternal fidelity, separate—she to wait, he to finish his sentence.

The success of this picture is assured. It has quite a gripping subject, most of the voices have recorded very well and some of the scenes are of evidence of a high standard of photography. Moreover, beyond the blind adoration accorded by some young women to Mr. Colman, there is first-class acting. Mr. Colman suits the part and his rather husky voice comes across in a pleasant manner. One or two of his mannerisms are a little irritating, though. He is inclined to overdue those expressions of nonchalance. Ann Harding, the original Mary Dugan, is a sweet and sympathetic Mme. Vidal, and if her accent was American rather than French, there was no metallic twang about it. Louis Wolheim, who played the title rôle in Eugene O'Neill's "The Hairy Ape," makes a wonderful Jacques, and Dudley Digger, of the New York Theatre Guild, gives an excellent portrayal of the blustering Vidal.

Also on the programme is an "Irish Fantasy," including old Irish songs and one of those extremely clever "Mickey the Mouse" cartoons. These "comics"—this one in particular—are better than all the human slap-stick stuff that ever came out of Hollywood. Both "Condemned" and the "Irish Fantasy" are United Artistes' pictures.

OPENING OF THE GRANADA, DOVER.

The Granada Luxury Theatre is the name of the sumptuous house which was officially opened to the public on Wednesday. This imposing place of amusement, which is situated in Castle-street, Dover, stands in a commanding position, and is about 100 yards from the Market-square. The building combines all the modern improvements which make for comfort and enjoyment. The theatre is to be devoted to stage presentations, variety programmes and first-class films.

The Plenum system of ventilation, which ensures 3,000,000 cubic feet of washed air every hour either cooled or warmed, has been installed. The seating capacity is 2,000. The interior decorations were carried out by M. Theodore Komisarjevsky, for many years director of the Moscow Art Theatre, and his scheme was specially prepared for the Granada.

The proprietors are the County Theatre, Dover, Ltd., with registered offices at 197, Wardour-street, London, W.1. The local manager is Mr. Noel Hobart. The Granada symphony orchestra is conducted by Leonardi.

The Mayor of Dover (Alderman H. E. Russell) performed the opening ceremony, and in a few words expressed the great pleasure it was to him to have been asked to do so. It was most gratifying that such a magnificent structure could have been completed in record time by British labour and British material. In declaring the Granada open, he wished it every success in the future.

The programme consisted of British Movietone News, films (including The Granada Review); organ recital, "Classica"; Leonardi and his Band, introducing The Terry Girls in dances; Miss Kathleen Lafla, vocalist; Leon and Lucette, in acrobatic and hand-balancing act; and The Two Eccentrics and "The Last of Mrs. Cheyney," a talkie film featuring Norma Shearer as "Mrs. Cheyney."

SUCCESS AFTER SUCCESS!

RIO RITA
FLOWER OF LOVE
YOU'RE ALWAYS IN MY ARMS
LOVE (Your Spell is Everywhere)
WHERE IS THE SONG OF SONGS FOR ME?
SINGIN' IN THE RAIN
PAGAN LOVE SONG
YOUR MOTHER AND MINE

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NEXT WEEK'S CALLS.

MONDAY, JANUARY 20, 1930.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR FEB. 10, 1930, NOW DUE.

ADAMS' AGENCY DIRECTION.

GRANTHAM THEATRE ROYAL.—"Lucky Lads" Co.

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BERNSTEIN THEATRES, LTD.

EAST HAM KINEMA (reh. 12.30).—Mon., Five Musical Spillers, Florence Evelyn, Erikson Bros. Thurs., Claude Dampier with Miss Billie Carlyle, Alda and Doret, and company as booked.

WEST HAM KINEMA (reh. 12.30).—Mon., Claude Dampier with Miss Billie Carlyle, Alda and Doret, and company as booked. Thurs., Valliere and Page, Five Musical Spillers, Florence Evelyn.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (reh. 5.30).—Mon., Douglas and Doreen. Thurs., May Derby.

COLCHESTER PLAYHOUSE (reh. 11.30).—Harry Slingsby presents "Ups-a-Daisy."

HAMILTON HIPPODROME (reh. 1).—Heraldo's Sea Lions, Johnny Walker and Mascot, Lord and Francari, Fidello, Billy Vardell Trio.

IPSWICH HIPPODROME (reh. 11.30).—Macdonald and Young present "Virginia."

NORWICH HIPPODROME (reh. 1).—Joe Morrison's Productions present "Great Stuff This."

PAISLEY THEATRE (reh. 12).—The Crastonians, Pryde and Weston, Carrie Copeland Trio, Sisters Watson, Andy and Irving.

PAISLEY RINK PALACE.—Mon. (reh. 12), Two Carrs and Vonnie, Val and Trixie, Rennie and Ramon. Thurs. (reh. 6.15), Glen Grant Trio, Sisters Denny, Wingrove Bros.

BROADHEAD CIRCUIT.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Sid Dooley presents "Babes in the Wood" Pantomime.

ASHTON - UNDER - LYNE PAVILION THEATRE.—Mon., Tues., Wed., Jack Grieve, Grant and Cute; Pictures. Thurs., Fri., Sat., Daly Sisters and Marr; Variety; Pictures.

BURY HIPPODROME. — James Hart Players present "The Outsider."

ECCLES CROWN THEATRE.—A. E. Smith presents "Cinderella" Pantomime.

LIVERPOOL PAVILION THEATRE.—Johnson and Rickards present "Robinson Crusoe" Pantomime.

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MANCHESTER HULME HIPPODROME.—Mrs. F. G. Kimberley presents "Dick Whittington" Pantomime.

MANCHESTER JUNCTION THEATRE.—Mon., Tues., Wed., Variety; Pictures. Thurs., Fri., Sat., Grant and Cute. Variety; Pictures.

MANCHESTER METROPOLE THEATRE.—Robson and Paling present "Goldilocks and the Three Bears."

MANCHESTER KING'S THEATRE.—Will Parkin presents "Mother Goose" Pantomime.

MANCHESTER OSBORNE THEATRE.—Bert Loman presents "Red Riding Hood" Pantomime.

MANCHESTER EMPRESS THEATRE.—Pictures.

MANCHESTER QUEEN'S PARK HIPPODROME.—Percy Holmshaw presents "Aladdin" Pantomime.

MORECAMBE WINTER GARDENS.—Pictures.

PRESTON ROYAL HIPPODROME.—Will Parkin presents "The Forty Thieves" Pantomime.

PRESTON KING'S PALACE THEATRE.—Mon., Tues., Wed., Daly Sisters and Marr; Pictures. Thurs., Fri., Sat., Jack Grieve; Pictures.

SALFORD ROYAL HIPPODROME.—Teddy Worth presents "Aladdin" Pantomime.

COLLINS AND GLADWIN TOUR.

DEVONPORT ALHAMBRA THEATRE.—"Babes in the Wood."

NORWICH THEATRE ROYAL.—"Murder on the Second Floor."

SWINDON EMPIRE THEATRE.—"77, Park Lane."

WINDSOR THEATRE ROYAL.—Rupert Ingalese's "Show Superlative."

In conjunction with and under the direction of J. Gladwin.

ALDERSHOT HIPPODROME. — "The Chinese Bungalow."

KINGSTON EMPIRE THEATRE.—"Paris Life."

FRED. COLLINS' VARIETY AGENCY, LTD., DIRECTION.

ABERDEEN TIVOLI THEATRE (reh. 1).—Dudley and his Midget Gladiators, Jack Warman, Jack and Kitty Noyes, Trevor Schofield, Mantell's Mannikins, Victor Noble and Lady, Carr and Finch.

EDINBURGH THEATRE ROYAL (reh. 12).—The U.S.A. Four, Cosgrove and Westwood, Kaye and Kahn, Les Golfus, Three Odellys, F. W. Eaton, Dinkie Denton Trio, Four of the Best.

GLASGOW METROPOLE (reh. 12).—Dave Davis' Swanee Minstrels, Joe Rendell, Ardane Sisters, Peacock and Rees, Nixon Grey, and company as booked.

GLASGOW OXFORD. — Company as booked.

LIVERPOOL SHAKESPEARE (reh. 12).—Wright and Marion, Terry Wilson, St. Moritz Skaters, Olson's Sea Lions, Three Happy Boys, Bruce Macloud, Jack Patterson, Maude Courtney and Mr. C.

GAUMONT-BRITISH PICTURE CORPORATION, LTD., PROVINCIAL CINEMATOGRAPH THEATRES, LTD., & ASSOCIATED COMPANIES.

BIRKENHEAD PARK (reh. 11).—Mon., Gatcum and Dawson. Thurs., Scintillating Six.

BIRKENHEAD QUEEN'S (reh. 2.30).—Mon., Wit and Worth. Thurs., Alec Mander.

BOOTLE STRAND (reh. 4.30).—Mon., Alec Mander. Thurs., Gatcum and Dawson.

BYKER GRAND THEATRE (reh 1).—Mon., Madam Dalmere's Table Circus. Thurs., Company as booked.

CANTERBURY MUSIC HALL (reh. 10.30).—Hind Sisters and Revel, Masu and Yuri, Lune and Shaw. Thurs., Erikson Bros., Billy Kay, and company as booked.

CROUCH END HIPPODROME (reh. 11).—Mon., Valliere and Page. Thurs., Geddes Bros.

DUDLEY EMPIRE (reh. 11).—Mon., Steve Bartle. Thurs., Fred Masters.

HOLLOWAY EMPIRE (reh. 11).—Mon., Geddes Bros Thurs., Groom and Ferrata with their L'Estelle Girls.

HOXTON BRITANNIA (reh. 1).—Mon., Ford and Aldous, Kilt. Thurs., Sims and Sims, Ruby Mildred.

ISLINGTON BLUE HALL (reh. 12).—Mon., Les Charliers. Thurs., Lune and Shaw.

LIVERPOOL RIVOLI (reh. 12).—Mon., Le Max and Mdlle. Yvonne. Thurs., The Wedgewoods.

LUTON PALACE THEATRE (reh. 11).—Week, Leonard Semon and Sonia, Fred and Billy Taylor, Billy Apps and Daphne.

MOTHERWELL PAVILION.—Week, Neale and Houghton.

NORTH SHIELDS BOROUGH THEATRE (reh. 1).—Mon., Company as booked. Thurs., Madam Dalmere's Table Circus.

NOTTINGHAM GRAND THEATRE (reh. 11).—Mon., Lillian Fitzroy, Bright and Denver, Jock McKinley. Thurs., Martyn, Florence and Martyn, Jack Barclay, Les Georges.

REDDITCH PUBLIC HALL (reh. 11).—Mon., Fred Masters. Thurs., Steve Bartle.

ROTHERHITHE LION KINEMA (reh. 1).—Mon., Sims and Sims. Thurs., Ford and Aldous.

STRATFORD BROADWAY CINEMA (reh. 11).—Week, Morris and Cowley, Conn Kenna and his Pilot.

STOKE HIPPODROME (reh. 12).—Mon., Martyn, Florence and Martyn, Jack Barclay, Les Georges. Thurs., Lillian Fitzroy, Bright and Denver, Jock McKinley.

THORNLEY HIPPODROME. — Thurs., Lawson and Gibson.

WALLSEND BOROUGH THEATRE (reh. 12).—Mon., Company as booked. Thurs., Four Bull's Eyes.

WHITLEY BAY EMPIRE (reh. 3).—Mon., Four Bull's Eyes. Thurs., Moran and Ray.

GENERAL THEATRE CORPORATION, LTD.

BOSCOMBE HIPPODROME (reh. 1.30) (Flat Pitch).—Willy Pantzer and Co., Billy Resso, Sussex and Surri, Skating Riots, Betty and Partner, Fred Curran, Scott and Speed.

BRIGHTON HIPPODROME (reh. 12) (Flat Pitch).—Fred Lewis, Two Heltanos, Will Hay, Jimmy James and Co., Bob Fisher, King Repp, May Henderson.

BIRMINGHAM HIPPODROME (reh. 12) (Flat Pitch).—Billy Bennett, Julian Rose, Tamara, Lee Mason and Sunny, Walter Nilsson.

HOLBORN EMPIRE (reh. 10) (Flat Pitch).—Dorrie Dene, Jack Hylton and his Band, Peel and Curtis, Victoria Girls, Palermo and Seal, and company as booked.

LEEDS HIPPODROME (reh. 12) (Flat Pitch).—Florrie Forde in "Cinderella" Pantomime.

LIVERPOOL HIPPODROME (reh. 11) (Flat Pitch).—Layton and Johnstone, Tom Fagan, Dalton Sisters, Clay Keyes, McLaughlin Sisters, Norman Carroll, Renette Bros., Mona Grey.

LONDON PALLADIUM (reh. 11) (Flat Pitch).—Brown and Lavelle, Handers and Millis, Rebla, Howell Harger and Naldi, Lloyd and Bryce, Chas. Higgins, Fifteen Romanos, Fritchie, Alan K. Foster's Palladium Girls, Irwin Twins.

MIDDLESBROUGH OPERA HOUSE (reh. 11.30).—"Mr. Cinders" (once nightly).

NEWCASTLE HIPPODROME (reh 11) (Flat Pitch).—Thos. F. Convery's "Cinderella."

PENGE EMPIRE (reh. 12) (Flat Pitch).—"Clowns in Clover."

PORTSMOUTH HIPPODROME (reh. 12) (Flat Pitch).—Rigoletto Bros'. Road Show, "Believe It or Not," and full company.

SOUTHEND HIPPODROME (reh. 12) (Flat Pitch).—"Beau Geste."

SOUTHAMPTON HIPPODROME (reh. 12.30) Flat Pitch).—Company as booked.

WOLVERHAMPTON (reh. 12) (Flat Pitch).—"The Mirth of a Nation."

HOWARD AND WYNDHAM, LTD.

EDINBURGH KING'S (reh. 11).—Wylie Tate Pantomime, "Queen of Hearts."

EDINBURGH LYCEUM (reh. 11).—Daniel Mayer Co. presents "La Vie Parisienne."

GLASGOW KING'S (reh. 11).—Julian Wylie presents "Here Comes the Bride."

GLASGOW ROYAL (reh. 11).—Howard and Wyndham's "Sleeping Beauty" Pantomime.

LIVERPOOL COURT (reh. 11).—Tom Miller presents "The Middle Watch."

NEWCASTLE ROYAL (reh. 11).—"The Co-Optimists."

LONDON SYNDICATE HALLS.

(*See page* 13.)

THE MACNAGHTEN CIRCUIT.

BLACKBURN.—Ernest King presents "Round the World."

BRADFORD.—Jazon and Montgomery present "Splashes."

BURNLEY. — Maurice Cowan presents "Lucky in Love"

CARLISLE.—Lorns and Simons present "Larks."

HALIFAX.—Bert Loman presents "Babes in the Wood."

HUDDERSFIELD.—J. B. Taylor presents "Un Vent de Folie."

SOUTHAMPTON.—Company as booked.

WARRINGTON.—T. M. Prods. present "Parisian Pleasures."

(Rehearsals at all Halls at 12 o'clock).

MOSS' EMPIRES, LTD.

ABERDEEN H.M. (reh. 11) (Low Pitch).—Alfred Butt, in conjunction with Lee Ephraim, present "The Desert Song." (B. Company).

BIRMINGHAM EMPIRE (reh. 12.30) (Low Pitch).—Archie Pitt presents "The Show's the Thing."

BIRMINGHAM GRAND (reh. 1) (Low Pitch).—"Sonny Boy." Cast includes Teddy Norris and his Boys, and Lily Hartley.

BIRMINGHAM THEATRE ROYAL (reh. 11).—The Wylie-Tate Pantomime "Goldilocks and the Three Bears." Cast includes Elsie Prince, Betty Jumel, Harry Angers, Jack Morrison. (Fifth week).

BLACKPOOL GRAND THEATRE.—Theatre Closed.

BLACKPOOL OPERA HOUSE (reh. 11).—Henry Baynton and Repertoire Company.

BRADFORD ALHAMBRA (reh. 12.15) (Low Pitch).—Herbert Clayton and Jack Waller present "Hold Everything." Cast includes Cora Goffin and Arthur Riscoe.

CARDIFF EMPIRE (reh. 1) (Low Pitch).—"The First Mrs. Fraser." Cast includes Zena Dare, and George Tully.

EDINBURGH EMPIRE (reh. 12) (Low Pitch).—"The New Moon."

FINSBURY PARK EMPIRE (reh. 1) (Low Pitch).—Jack Hylton and his Band, Leslie Weston, Rogers and Lascelles, Johnson Clark, Three Girls and a Boy, Lily Morris.

GATESHEAD EMPIRE (reh. 1).—The Denville Stock Company.

GLASGOW ALHAMBRA (reh. 11) (Low Pitch).—Herbert Clayton and Jack Waller, in association with Moss' Empires, Ltd., present "Silver Wings." Cast includes Harry Welchman, Lupino Lane, Desiree Ellinger, John Kirby and Emma Haig.

GLASGOW EMPIRE (reh. 11) (Low Pitch).—"Casino de Paris." Cast includes Dick Francis.

HANLEY GRAND THEATRE (reh. 12.30) (Low Pitch).—The Daniel Mayer Company present "Aloma."

HULL PALACE (reh. 1) (Low pitch).—J. C. Williamson, Ltd., present "Mr. Cinders."

LEEDS EMPIRE (reh. 1) (Low Pitch).—Chas. H. Allen presents "Ripples." Cast includes Gus Chevalier.

LEEDS THEATRE ROYAL (reh. 11) (Low Pitch).—Francis Laidler's Pantomime "Mother Goose.' Cast includes Norah Blaney and George Lacy. (Fifth week).

LIVERPOOL EMPIRE (reh. 1) (Low Pitch). — The Wylie-Tate Pantomime "Aladdin." Cast includes Ella Retford, Archie Glen, Tom D. Newell. (Fifth week).

LONDON HIPPODROME (reh. 11).—By arrangement with Moss' Empires, Ltd., J. C. Williamson, Ltd., present "Mr. Cinders."

MANCHESTER PALACE THEATRE (reh. 11) (Low Pitch).—The Wylie-Tate Pantomime "Robinson Crusoe." Cast includes Dorothy Ward and Shaun Glenville. (Fifth week).

NEWCASTLE EMPIRE (reh. 1) (Low Pitch).—Macdonald and Young present "Funny Face." Cast includes Renee Reel.

NEW CROSS EMPIRE (reh. 1) (Low Pitch).—Lee Ephraim, by arrangement with Russell Janney, presents "The Vagabond King."

NEWPORT EMPIRE (reh. 12) (Low Pitch).—"The Seafarers." Cast includes Tom E. Brennan.

NOTTINGHAM EMPIRE (reh. 1) (Low Pitch).—"The Surprise Packet," including Nervo and Knox, Beryl Beresford, Arthur Pond, the Eight Rodney-Hudson Girls, Eddie Gray, Chester Tunis and Company.

NOTTINGHAM THEATRE ROYAL (reh. 12).—Francis Laidler's Pantomime, "Cinderella." Cast includes Reg Bolton. (Fifth week).

PORTSMOUTH THEATRE ROYAL (reh. 11) (Low Pitch).—Leon Salberg's Pantomime "Babes in the Wood." Cast includes Ernie Mayne.

PRESTON EMPIRE (reh. 11).—"Simba." (Film).

SALFORD PALACE THEATRE (reh. 11).—Randolph Sutton's Pantomime "The Babes in the Wood."

SHEFFIELD EMPIRE (reh. 11) (Low Pitch).—Tom Arnold presents Charles B. Cochran's "Wake Up and Dream." Cast includes Sonnie Hale.

SOUTHAMPTON EMPIRE (reh. 1).—Alfred Butt, in conjunction with Lee Ephraim present "The Desert Song."

SOUTHSEA KING'S THEATRE (reh. 1.30).—Macdonald and Young present "The Five O'clock Girl."

SOUTH SHIELDS EMPIRE (reh. 1).—"Alfredo's Band and a Merry Whirl."

SOUTH SHIELDS THEATRE ROYAL (reh. 1).—The Denville Stock Company.

STRATFORD EMPIRE (reh. 1) (Low Pitch).—Maurice Cowan presents "Sense and Nonsense."

SUNDERLAND EMPIRE (reh. 11) (Low Pitch).—"Mind Your Step."

SWANSEA EMPIRE (reh. 2) (Low Pitch).—"The Gipsy Vagabond." Cast includes Frank E. Franks.

VICTORIA PALACE (reh. 10.30).—Tallulah Bankhead, the Ida Troupe, Odali Careno, Jean Kennedy, Bert Coote, Dorothy Henry and Jack Stafford, The Buckelys.

WEST HARTLEPOOL EMPIRE (reh. 11).—"Journey's End."

STOLL TOUR.

(*See page* 13.)

SUMMERS BROWN CIRCUIT.

CAMBERWELL PALACE (reh. 12).—Macdonald and Young present "Hit the Deck."

CLAPHAM GRAND (reh. 12).—Tod Slaughter and Co. in "Two Little Vagabonds."

CROYDON EMPIRE (reh. 12).—Murray Mill's "Paris, 1930."

HAMMERSMITH PALACE (reh. 12).—Tom Arnold's "One Dam Thing After Another."

ILFORD HIPPODROME (reh. 12).—Percy H. Holmshaw's Panto., "Babes in the Wood."

ISLINGTON EMPIRE (reh. 12).—Scott and Whaley in "Business is Business."

KILBURN EMPIRE (reh. 12).—Lew Lake's "What Price the Navy?"

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CAMDEN TOWN BEDFORD PALACE.—"Pacific Love."

DOVER KING'S HALL THEATRE.—"Swanee River."

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RIVOLI.—Myron Pearl and Co.

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BARROW TIVOLI.—Variety, with Attilla, Rubio Sisters, Oliver Hardwick and Partner, and company as booked.

BATH PALACE (reh. 1).—Harry Tate and Co., Burr and Hope Road Show.

BOURNEMOUTH PAVILION (reh. 1).—Minnie Love, Donald Stuart, J. A. Powers.

CARDIFF PLAYHOUSE.—"Aladdin."

COVENTRY HIPPODROME (reh. 12).—"Royal Italian Circus."

EXETER HIPPODROME.—Fred Roper's "Tiny Town Follies," and company as booked.

HEREFORD KEMBLE THEATRE.—Empire Stage Circus.

KEIGHLEY HIPPODROME (reh. 11.30) (Low Pitch).—"The Student Prince."

KING'S LYNN THEATRE ROYAL (reh. 1).—"Form Fours."

MIDDLESBROUGH EMPIRE.—"Piccadilly Melody" (with George Carney).

NEWTON ABBOT IMPERIAL CINEMA.—Yeomans and Star.

PLYMOUTH PALACE THEATRE.—Bert Montague's "For Goodness' Sake."

READING PALACE.—"All Right on the Western Front."

SHEFFIELD HIPPODROME (reh. 12).—Jazon and Montgomery present "Robinson Crusoe."

SHOREDITCH "LONDON."—Wm. Henshall's "Introduce Her."

STOKE NEWINGTON ALEXANDRA (reh. 12) (Low Pitch).—"So This is Love."

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BRITISH TALKING PICTURES.

AN ANGLO-AMERICAN AGREEMENT.

At a meeting on Thursday afternoon last of the shareholders of Associated Talking Pictures, Ltd., at the Vaudeville Theatre, Mr. Basil Dean, who was in the chair, made an important statement concerning an agreement which had been entered into between the British Company and the Radio Keith Orpheum Productions Incorporated of America. Supporting Mr. Dean on the stage were Sir Gerald du Maurier, Mr. Arnold Bennett, Miss G. B. Stern and others.

Mr. Basil Dean.

Mr. Dean said they had been summoned to that meeting not at the request of any individual but in order to take them into their confidence and to give them information it was considered they should be the first to receive. The directors were well aware of the fact that the company came into being on May 8th, that it was now January, and that, since no publicity about the affairs of the company had been permitted, many shareholders must have begun to wonder what lay behind the curtain of silence that had been deliberately drawn in front of them. As the company was about to enter the field of talking picture production under exceptionally favourable conditions, it became essential that shareholders should know the fact in order that they might reap the full benefit of what was going to happen.

First Principles.

He recalled certain statements made at the inaugural luncheon of the company in May last, when he pointed out that although our country possessed an almost inexhaustible supply of dramatic material, by reason of the past history of our race and the work of successive generations of authors and dramatists, although our actors and actresses possessed voices as well, if not better, suited to the microphone than those of any other nation, there could be no lasting commercial prosperity for the British film industry until it could reach and hold a place in the world's market. To do this it was necessary to secure American co-operation, without which effective world release of the British product was unobtainable. To secure such co-operation it would be necessary to guarantee the technical standards that such a market demanded. Stated quite simply, it was bad business to manufacture a highly expensive product like a film until you had secured a market for it; and the market must be large enough to guarantee a profitable return on one's investment.

Contract with American Firm.

So they announced that their policy would be one of co-operation rather than hopeless warfare, Anglo-American co-operation; British talent and British material; American world markets and American technical efficiency.

Their company had signed an agreement with one of the most important film corporations of America for the production in England of certain British super-feature pictures to be released in the theatres and through the agencies of that corporation throughout the world. The name of the corporation with whom they were to work was the Radio Keith Orpheum Productions Inc., better known for short as R.K.O., which already possessed its own chain of theatres through an associated company, and was responsible for such current successes as "Street Girl," "Rio Rita" (the outstanding success of the current season, both in London and New York) and "Hit the Deck."

A Great Opportunity.

Provided they justified the confidence placed in them, it was the avowed intention of R.K.O. to give equal opportunity with themselves of using in England such new inventions as might arrive for the development of this new medium of entertainment. He hoped they would be the channel for the first production in this country of a stereoscopic wide-film talking motion picture.

British Authors and Artists.

The world release of the pictures was not conditional; it was guaranteed. The pictures would be by British authors, made in England, and by British artists, with the assistance from time to time, if jointly seen fit, of American stars selected by R.K.O. either from their own organisation or otherwise. The pictures would be super-feature pictures, designed to secure special runs in the more important American cities and in Britain; they would not be programme pictures.

First Picture.

The first Associated Radio picture to be made would be "Escape," by John Galsworthy, which had been re-purchased from the Paramount Corporation for this purpose. In it Mr. Leslie Howard, successful British actor both in this country and in America, had agreed to appear, subject to his present theatrical engagement. Efforts would be made to deliver this picture in America by June 1, although the contract stipulated July 1. Thereafter, other feature pictures by prominent British authors would follow in steady succession.

Two Principal Figures.

The whole plan owed much to the good will and support of two men. He would like to thank publicly Sir Gerald du Maurier for his steadfast adherence to their original ideas. In the midst of any doubts and perplexities he had stood like a rock for that which he believed to be in the company's true interests. As the head of the British acting profession his support had been invaluable. On the

(*Continued in next column.*)

(*Continued from previous column.*)

American side nothing could have been accomplished without the aid of Mr. William Le Baron, Vice-President in charge of all production of the R.K.O. company. A man of vision and sympathy, himself a dramatist, he alone had made possible the drawing together of two streams of effort that seemed determined to rush asunder.

A Unique Position.

This scheme, designed upon the lines of closest co-operation, whereby the British product was to be run side by side with the American, in the same theatres and upon the same terms, was new, and might perhaps be epoch-making in the history of British pictures. It would provide additional employment for English actors, actresses and technicians, some of whom would be loaned to America while still under contract to the company, returning home subsequently for further work; and perhaps it would be something to stop the lamentable draining away to America of our best young talent. It would mean that our authors could have their pictures made in England under their own supervision without loss of that pecuniary reward they had the right to expect. The technical staffs, provided by America, would in course of time be replaced by our own people. There should be work for artists and craftsmen.

Sir Gerald du Maurier.

Sir Gerald du Maurier said that he had tried to kill British "talkies" because of their effect upon the stage in the same way as he had for twenty-five years and again that afternoon tried to kill Peter Pan, but without success. The company owed everything to Mr. Basil Dean, who was indefatigable, brave and fearless. He (Sir Gerald) was going to stick to the company for the rest of his life.

THE AMATEUR THEATRE.

SURREY FOOTLIGHTS A.D.C.

A very creditable performance of the interesting and romantic opera, "Monsieur Beaucaire," was given by the Surrey Footlights at Croydon Public Hall, on Friday, Saturday and Monday last. Miss Constance Rivett, playing the beautiful Lady Mary Carlisle, proved to have a voice well suited to the charming lyrics of this opera, of which the famous "Philomel" song is but one example. The witty, dashing and tender Monsieur Beaucaire found a faithful exponent in Mr. Francis Barton Smith only in the last-named quality. A tendency to inaudibility marred the spiritedness of his performance, but in the more romantic scenes, and especially in the duet, "My Mary," Mr. Barton Smith was very good indeed. He also managed a French accent fairly convincingly, but the best part of his performance was some thrilling sword-play in the fight scene.

Miss Kitty Machin took the part of Lucy with a confident note that was stimulating, and proved to have a diverting style in her duets with Captain Molyneux, a rôle played gracefully by Mr. Robert L. Williams, who has a full voice of pleasing quality. These two easy performers took the duets, "Honour and Love" and "We Are Not Speaking Now," in delightfully spirited tempo.

From his manner of wearing his clothes, Mr. Aubrey Feist as Rakell might have stepped straight from a print of the period, and his gestures and delivery of the witty lines that fall to his share served to strengthen the picture.

Mr. J. Cameron Burn invested the part of the love-sick Frederick Bantison with a dolefulness that was very amusing, and Messrs. Roland Barnes and Harry Greenfield proved excellent foils to him as Townbrake and Bicksitt, two other hopeless suitors of the Lady Mary.

Mr. Stanley V. Machin was an impressive Duke of Winterset, and a well-rendered quartette in which he was concerned was "No Offence," with Mr. Williams, Mr. Barton Smith and Mr. H. William Pike, who played Captain Badger in the right aggressive spirit. Another notable all-male ensmble was the sextette, "The Honours of War."

The possession of a rich voice, heard in "When I Was King of Bath," justified the appointment of Mr. Horace Briggs to the part of Beau Nash. Smaller rôles were held by Miss Grace Faircloth, Miss Dorothy Jolly, Mr. Maurice Stapleton, and Mr. Harry J. McNeal, who sang "A Son of France" with appropriate dignity.

The important duties of the chorus were well performed by the ladies and gentlemen concerned, many of whom moved gracefully through minuets and dances of the period. Mr. G. Barton Smith, who produced, proved a sympathetic conductor of the efficient orchestra.

MONEY ORDER DEPARTMENT D.S.

This young and well-directed society gave an excellent production of "Trelawny of the Wells" at the Cripplegate Institute on 6th and 7th January. Pinero's famous comedy takes us back to the 'sixties, when the drama had but very little relation to life. It shows the old style of theatrical folk and deals with the difficulties which confronted the young author who was determined that the drama, and the stage should be revolutionised. Tom Wrench was taken by Mr. Laurence Gartland, whose playing was, as always, excellent. In the part of Rose Trelawny, Miss Eleanor Esouilant gave a fine performance, and Miss Vera Hume was also outstanding as Imogen Parrott, another actress. Mr. Cyril Leigh gave a brilliant character study of Sir William Gower, helped by an excellent make-up. As James Telfer and Arthur Gower, Mr. Horace Pilkington and Mr. Bernard Harewood also gave good representations.

Dramatic Discussion.

The professional matinee of "Illusion" at the Everyman will take place to-morrow (Thursday), and will be followed by a discussion on the author and his work. Leslie Frith is going to open the debate, Mademoiselle Gachet will also speak, and J. T. Grein will be in the chair.

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PLAYERS' THEATRE.

Four One-Act Plays.

The little Players' Theatre pursues doggedly the road it has chosen for itself. While steadfastly turning its back on the second-rate, it refuses to make any startling experiments. And to experiment is surely the chief vocation of a body such as this. Better to do that and fail honourably now and then than continue with the present policy of presenting diminutive and conventional plays of a type already familiar to us.

Last Friday it gave us four short plays: Tchehov's "The Bear" and "A Swan Son," "Pirandello's "The Man with the Flower in His Mouth," and Susan Glaspell's "Trifles." Not a very original programme certainly; but one that might have been rendered interesting by very good acting. And this, we are sorry to say, was lacking. "The Bear" was given in a far too farcical way; the tenderness which is the basis of the play was not stressed sufficiently, and there was too much noisy fooling for its own sake. Mr. Roy Graham, as Gregory, was badly dressed and made up. The fellow is intended to be uncouth, but he should not have been distorted almost beyond human semblance. Miss Joan Clement Scott was unresponsive as Madame Popoff, and did nothing to prepare us for her sudden complete surrender at the end of the play. The Pirandello item was given in semi-darkness for some reason, so we missed the facial expression of Mr. Graham as the character under sentence of death. His voice did not convey much of the grim horror of his situation. Which was, perhaps, as well, for this piece if convincingly played is a little *too* much to bear. In "Trifles" we saw two good performances by Miss Sylvia Carlisle, and Miss Joan Clement Scott, whose mute expressiveness was very effective. Mr. Stanley Haynes, Mr. Campbell Logan, and Mr. Arthur Brander, in spite of much conscientious gum-chewing, did not strike us as being very authentic North American rustics. "A Swan Song" gave a chance to Mr. Graham which was not wholly seized. As the old actor who wakes from a drunken sleep to find himself alone on a darkened and deserted stage, he should have imparted to us some of his own despair and terror, but he seemed disinclined to explore any of the sombre depths of the part. Mr. Rodney Millington, as the prompter who comes to lead the old man home, gave an impression of incongruous, almost jaunty youthfulness. A word of praise is due to the eerie and shadowy setting of this play.

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WEDNESDAY, JANUARY 15, 1930.

THE PIT AND GALLERY PROBLEM.

RECENTLY Mr. Dennis Neilson-Terry said to "The Era" that he greatly regretted the modern tendency to abolish the Pit and Gallery in the theatre. He certainly spoke the truth when he told us that these parts of the house have always been the nurseries of young and enthusiastic playgoers who, as they grow older and more prosperous, are able to afford more expensive seats; and we can thoroughly understand the feelings which prompted him to add that from the actor's point of view the warmth and good nature which radiate from the Pit and Gallery are almost indispensable.

Nursery of Playgoers.

It is to be hoped that such opinions as these will be brought to the notice of the people who are planning to build new theatres or to reconstruct the old ones without considering the interests of those who enjoy the play, yet cannot afford to pay very much for their seats. Here surely is a question of more than money: for the theatre, as an entity, should not be merely a collection of bricks and mortar. It should be a living and breathing organism, and to deprive it of any of its vital functions is to do it serious harm.

How important a part of the whole are the humbler patrons of the drama artists of Mr. Neilson-Terry's experience are only too eager to acknowledge. A performance of a play is, to a greater extent than is generally realised, a collaboration between author, actor and audience. And this important fact should be borne in mind by the designers of theatres. The psychology of playgoers is a matter too often overlooked. These incalculable people, on whom the living of the entire theatrical profession finally depends, are not studied sufficiently. No one, of course, loses sight of the fact that they decide how long a play shall run; but it is frequently forgotten that their helpful co-operation in carrying a piece to success can be enlisted on first nights and subsequent occasions. We do not wish to make any discrimination concerning the intelligence of the various sections of an audience: brain-power is probably more or less equally divided among them. We will leave out, too, the question of proportionate contributions to the manager's expenses and profits, though we are aware that these are important considerations to-day, owing to high rents and running costs. We will, instead, confine ourselves to a study of the effect that the more demonstrative occupants of the Pit and Gallery may have on their fellows in the Stalls and Dress Circle, and the artists on the stage.

IN the first place, we think no one will dispute the fact that the Stall public and the Gallery public go to the theatre in two very different frames of mind. It would be safe to say that while the former go, in most cases, on the chance of being amused, the latter go determined to enjoy themselves. They are critical, of course, and quick to discriminate between good and bad, but they are receptive and ready to register their approval of what pleases them. This enthusiasm of theirs is infectious; it gradually spreads all over the house until everybody is imbued with it. And so that atmosphere is brought into being which is most conducive to the actors' giving of their best, and to a play's being received in the most friendly manner.

Infectious Enthusiasm.

If we wanted to give further proof of the very genuine love for the drama which exists in the upper portions of the house, we might instance the Gallery First Nighters' Club, which exists to maintain the best traditions of the theatre, and whose opinion is recognised and valued by leaders in the profession. We agree that a more careful grading of prices of admission to theatres is necessary, but we hope that where this is done it will be borne in mind that, unlike cinema patrons, the audience which attends flesh-and-blood plays has a soul of its own, and must be treated accordingly. We think we have outlined above sufficient reasons why the persons who can only afford the cheapest seats should not be neglected.

INTERVIEW.

NON-STOP "CHARLEY'S AUNT."

A TALK WITH MR. G. W. BOTELL.

"Charley's Aunt" is one of those people we have come to take for granted. We are so used to her by now that we seldom pause to consider what a remarkable old lady she really is. She has popped up regularly, year after year, for as long as most of us can remember; and she will probably be running merrily as ever when we who walk the earth to-day are but memories.

Familiarity, in this instance, certainly has not bred contempt; but "Charley's Aunt," like several other representative British institutions, such as "Punch" and the House of Commons, has rather come to be taken for granted. We all know, of course, that like most of the sensational finds in the theatre, she was despised and rejected before she was finally put on the boards to conquer all hearts. But apart from that we have ceased to be curious about her.

Facts About the Farce.

I have seen "The Aunt" many times myself, but I must confess that I was woefully ignorant about the play until the other day, when I had a chat with Mr. George W. Botell. Mr. Botell has been called "the inspiration behind 'Charley's Aunt.'" He has been the general manager for the play for many years, and must be one of the greatest living authorities regarding its history. When I left him I was in possession of a number of interesting facts which I did not know. "Charley's Aunt," since she first made her bow thirty-seven years ago, has travelled far and wide; she has often been in several places at one time, but mention any particular year to Mr. Botell and he will tell you where she happened to be then, who was in the cast, and a number of other details.

Hawked About for Months.

"How did the play come to be written?" I asked.

"Mr. Brandon Thomas, the author, and Mr. W. S. Penley were great friends," Mr. Botell told me; "and one day Brandon Thomas remarked to the other: 'I think you'd look well in petticoats.' The idea didn't appeal very greatly to Penley, who was rather a morose sort of fellow and couldn't picture himself capering about in a woman's clothes. He was not enthusiastic. However, Brandon Thomas, undaunted, went forward and sketched out an idea. This was afterwards developed into a play which was hawked round unsuccessfully for months. I am always meeting people who tell me that they were offered shares in it at absurdly-low prices in those days. Finally, it achieved production in London at the Royalty Theatre on December 21, 1892. Mr. Penley, Mr. Brandon Thomas, Mr. Ernest Hendrie, and Miss Nina Boucicault being in the cast. I don't think the first night was in any way remarkable; nobody realised that it was an important one in theatrical history. The piece caught on at once though, and it was soon found that the little Royalty Theatre wasn't large enough for it. Accordingly, it was moved, after six weeks, to the old Globe Theatre in Newcastle-street, Strand, where it ran for four-and-a-half years with Penley in the cast all the time."

Never Revived.

"When was it first revived?" I asked.

"'Charley's Aunt' has never been revived," said Mr. Botell, in a voice which made me regret my ignorant question. "It has never stopped running."

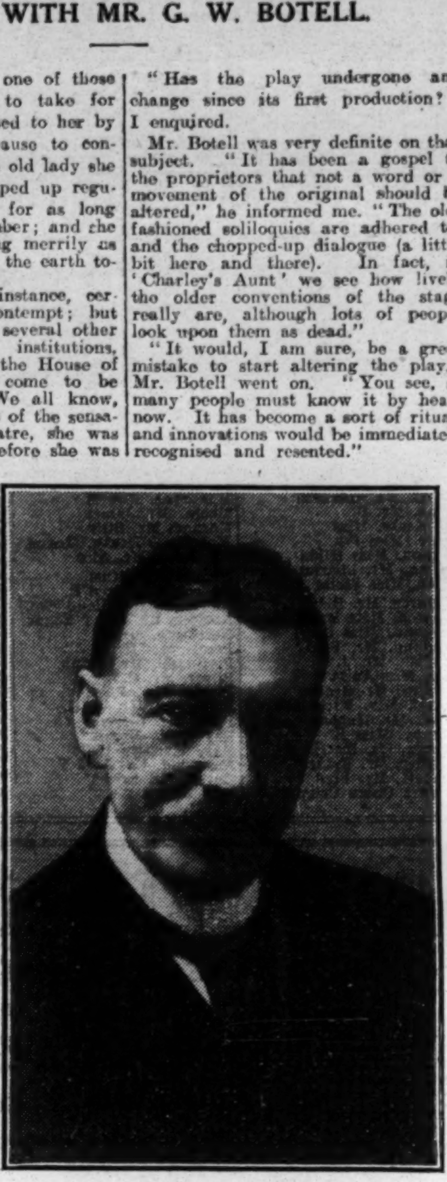
"What, do you think, counts for the play's phenomenal popularity?"

"It's a good, sound, well-constructed play. In the first place, Brandon Thomas got hold of a bright original idea and worked it out neatly and cleverly. There have been many, many imitators of 'The Aunt,' but none have approached her in excellence. The fun is clean and wholesome all through; fathers can take their daughters to it, and mothers their sons. Another reason for the inexhaustible vitality of the play is that it has never been allowed to drop into the second rank. It has always been given the finest production, scenery, dresses and cast obtainable."

"Has the play undergone any change since its first production?" I enquired.

Mr. Botell was very definite on that subject. "It has been a gospel to the proprietors that not a word or a movement of the original should be altered," he informed me. "The old-fashioned soliloquies are adhered to, and the chopped-up dialogue (a little bit here and there). In fact, in 'Charley's Aunt' we see how lively the older conventions of the stage really are, although lots of people look upon them as dead."

"It would, I am sure, be a great mistake to start altering the play," Mr. Botell went on. "You see, so many people must know it by heart now. It has become a sort of ritual, and innovations would be immediately recognised and resented."



MR. G. W. BOTELL.

Theatre's Biggest Money-maker.

"How much money would you say the play has made?"

"I couldn't give you exact figures. But I'll say this: it is the biggest money-maker the theatre has ever known. It has not been off the road since it was first produced; at one time, no fewer than forty-four companies were playing it; it has been translated into most foreign languages and has, I believe, been played at Tokyo, in Japanese. We have eight agents all over the world collecting royalties."

I asked Mr. Botell if he was still amused by the play, after having been connected with it for so long.

"I must have seen it some seventeen thousand and seventy-seven times—more or less," he said, smiling, "and I always enjoy its humour and breeziness. It has the charm and the spirit of youth, and something more besides. A celebrated dramatic critic once told me that he thought the run round and the pouring of tea into the hat are two of the biggest laughs in farcical comedy."

Never Produced by Amateurs.

Mr. Botell told me that the play has more than thirty years of copyright to run yet, and also that it has never been printed, so that amateurs have never had an opportunity of producing it. The old farce, he told me, is as popular to-day as ever it was, and to see for myself I was conducted to the auditorium of Daly's Theatre, where a matinée was in progress. The house, I found, was packed; the laughter almost continuous.

The "Charley's Aunt" Club.

Before I left him, Mr. Botell spoke to me about the "Charley's Aunt" Club. This was formed some twenty years ago and consists mostly of members who have played at different times in various companies presenting the play. The membership to-day, I was informed, is five hundred strong; and convivial meetings are held annually—on Sunday evenings, of course. Mr. Botell is anxious to get in touch with all past and prospective members.

Later in the evening, I looked up in "The Era" the notice of the production at the Royalty in 1892, and found that the piece "originally saw the light on the occasion of the Suffolk Hunt bespeak at the Bury St. Edmunds Theatre at the end of February last."

Big things, you see, have small beginnings.

R.C.

PANTOMIME AT ACTORS' ORPHANAGE.

The Actors' Orphanage at Langley, Bucks, of which Sir Gerald du Maurier is the patron, is to-day a hive of industry. Its well-known Bijou Theatre is being transformed by busy carpenters who are improving the seating arrangements, by the delightful work of the scenic artist, F. le Maistre, and by the up-to-date West End lighting provided gratuitously by Sir Oswald Stoll.

After a lapse of two years, these actors' children are reviving their renowned pantomimes. On the 21st of January, for five nights and two matinées, they will present "Robinson Crusoe," specially adapted from his Garrick success by the author, Peter Jackson, of the Garrick Theatre. The cast is composed solely of Orphanage children, with Peter Jackson himself as producer.

STAGE SOCIETY PRODUCTION.

The next production of the Incorporated Stage Society will be on Sunday night and Monday afternoon, February 2 and 3, at the Prince of Wales' Theatre, when they are presenting "Forty-Seven," a highly-dramatic play written around the events of the Irish Rebellion in 1917; George Zucco will produce.

Although the above is his first play, the author, Sydney Loch, has written several books. He was staying in Dublin at the time of the Rebellion as a private individual, collecting material for his book, "Ireland in Travail." Mr. Loch is in the singular position of having been arrested by all three parties; by the Sinn Feiners because he looked English, by the Orangemen because he had come from Dublin, and the Black and Tans held him for some days in Dublin Castle because his landlady kept bullets under her bed!

Looking Round

BY THE EDITOR.

Carl Hentschel.

Carl Hentschel will be greatly missed by his friends—and he had so many in the theatre he loved so much and whose interests he guarded so jealously for the last forty years. He was, of course, best known as the founder of the O.P. Club; it was largely due to him that practically every actor and actress of note has been the guest of the Club during the last few years, and the Prince of Wales was officially present on one memorable occasion. It is not betraying any secret to say that the success of the O.P. Club was largely due to Carl Hentschel's personal energy and indefatigable interest. At the dinner he would be in the chair at one moment, at another explaining things to the men at the Press table, and then off for a cheery word with the guests. He enjoyed it all, of course, and he succeeded in conveying his fine enthusiasm to others. The theatre has lost a champion, an upholder of its rights—a lover—by the death of Carl Hentschel; and lots of us have lost a friend. His daughter, Irene Hentschel, has inherited her father's affection for the play. She is a very good actress and a sensitive and imaginative producer.

* * *

Colin Clive Back.

I had lunch with Colin Clive on Saturday last, a few hours after his return from Hollywood. He was looking well and seemed very happy to be home again. The journey was one long rush; he was away two months, and half the time was spent in travelling. During the four weeks he was at Hollywood he worked in the Tiffany-Stahl studios from early morning until midnight, and he told me that they did as much work in a month as is usually done in two or three. He is the only member of the many "Journey's End" acting companies who plays a part in the film version.

* * *

His First "Talkie."

It was his first experience in a "talkie," but his wife, Jeanne de Casalis, who was at lunch with us, has acted in several. She told me that she likes the work very much. Recently she appeared in one with Godfrey Tearle, and—as an example of the perfection of voice reproduction—said that Tearle from his dressing-room heard what he thought to be another rehearsal of a scene that had already been finished. He asked her why she had been through it again, and then learned that he had heard in the distance her voice over the microphone. Jeanne de Casalis wondered why the same natural effect is never attained in a cinema. So do I!

* * *

The Reunion.

Afterwards Jeanne de Casalis drove us round to the Prince of Wales' and there was a happy reunion between Colin Clive and the members of the company in H. G. Stoker's dressing room. It was charming to see the happy comradeship between men who have been acting together for a year. They were so genuinely glad to see him back, and each one was anxious to know what his prototype in the film was like. As Clive had some "stills" with him he was able to satisfy every one's curiosity.

* * *

Phyllis Konstam.

The same day I met Phyllis Konstam, who has also recently come back from America, where she acted in "Murder on the Second Floor." I asked her why she thought the play was a failure in New York, and she said that nobody over there could recognise the type of boarding-house that Frank Vosper draws so well in the play. She enjoyed herself very much, however. The thing that seemed to have impressed her is that the reproduction of the "talkies" in the cinemas is vastly superior to anything she has heard in this country. She said that "Disraeli" is a masterpiece.

* * *

"Michael and Mary."

These are the parts that Herbert Marshall and his wife, Edna Best, are to play in A. A. Milne's new play, which is to follow "Peter Pan" at the St. James's. I saw them with the author at the end of the week, and Marshall told me that "Michael and Mary" was a very beautiful play. It recently opened in New York, where it looks like being another British success of the American season.

* * *

"Babbs in the Wood."

I looked into Daly's between the matinée and the evening performance on Saturday afternoon and found the members of the company frivolling for their own and their friends' amusement. Jevan Brandon-Thomas had written a pantomime which he called "Babbs in the Wood," and a very amusing affair it was. It was a pertinent burlesque that brought in some of the famous characters in "Charley's Aunt." Richard Cooper was a cross between the "aunt" and the Fairy Queen, Miss Kitty de Legh hit off perfectly the mannerisms of the more bouncing type of Principal Boy, and Mr. Arthur MacRae was deliciously coy as the Princess. Two of the outstanding things in this enjoyable show were Mr. Jevan Brandon-Thomas's acting as the "dame" (a really funny piece of low comedy) and Miss Grace Denbigh Russell's amusing caricature of the chorus. Miss Russell is an understudy in "Charley's Aunt" and she ought to do well in a revue. She has a fine sense of the ridiculous. Mr. James Page and Mr. Arthur Bell did well as the wicked uncles, and the conductor of the orchestra contributed considerably to the fun.

* * *

Terence O'Brien.

I hear that Terence O'Brien has been appointed producer at the Players' Theatre. He is an actor of very wide experience, and "The Era" printed an account of his tour in the Far East when he played the leading parts in the Shaw plays in the Macdona Company. O'Brien also played "The Father" on tour, and has acted a number of important parts in Shakespeare.

A "Les Cloches" Memory.

The broadcasting of "Les Cloches de Corneville" the other evening recalled to G. W. Hodgson a production, by the late Charles Barnard, of Robert Planquette's famous opera at the old Gaiety Theatre, London, in which an all-juvenile cast took part. Mr. Hodgson, who himself played in the production, showed me the other day a copy of "Quiz" dated April 15, 1881, which contains illustrations and notices of the chief performers. These were Cecil Barth (Marquis), Bert Coote (Bailie), Mr. Hodgson and his brother Charles (Grenicheau and Gobo, respectively), Carrie Coote (Serpolette), Alice Roe (Germaine), Alice Clairette (Christopher) and Nellie Howit (Miser Gaspard). The conductor was Willie Glover, and the acting manager Russell Ross. Belle Bilton, afterwards Lady Clancarty, and her sister were in the chorus. I was told that the first four in the above cast still keep in touch with one another, although the Hodgson brothers did not continue in the profession. Next year will be the fiftieth anniversary of the production, and it is likely that the occasion will be marked by a reunion dinner. I was asked by G. H. Hodgson to say that he will be very pleased to hear from any member of the company through the "Era" post box.

* * *

John Deverell in South Africa.

In a note from Cape Town, John Deverell says he is sailing from Cape Town on Jan. 10th and arriving back in London on the 27th. He adds: "We have done excellent business out here, particularly with 'Thark' and 'Good Morning, Bill,' in spite of the opposition from the talkies, which have just opened up in South Africa, and are, of course, booming at first." I hear that Deverell is likely to appear in a new play when he returns.

* * *

Billy Caryll in Town.

I saw Billy Caryll's revue, "Ups-a-Daisy" at the Metropolitan one evening last week. Every time I see him act I am amazed that producers have allowed him to stay in the provinces and the suburbs for so long. To me he is one of the finest comedians on the stage, and a good deal better than several who are famous West End stars. His wit is so quick; he is always so up-to-date and fresh. He establishes a friendliness with the audience immediately he appears on the stage and after that can do nothing wrong. It is difficult to imagine any audience in any place that would not fall for him. He has such utter good humour and a style that is so free and easy that he does not appear to be acting at all. He is, of course—but that air of spontaneity is the perfection of a technique that is combined with a natural gift for comedy.

* * *

A Brave Ending.

He has been described as a great "drunk" comedian. He is that—and a good deal more. What I like about his inebriation on the stage is the immaculate appearance of his clothes. He may have a red-nosed toper to "feed" him, but Billy Caryll is a good-looking young man who dresses smartly and manages to keep his tie straight and his trousers well pressed. How convincingly drunk he is as he faces the rightly indignant wife at the door of her room! The remarkable thing about this particular sketch is the note of sentiment at the end. It is beautifully played, and it is difficult to think of any other actor who could have done it so successfully.

* * *

Hilda Mundy.

Hilda Mundy is an important part of the show. She is alert and quick in the clever back-chat scenes, and, on her own, gives a delightful male impersonation. Billy Caryll's *contretemps* with the conductor in one of his interludes before the curtain is great fun, and throughout the evening the house roared with laughter. I finish where I began: Billy Caryll and Hilda Mundy should be put into a West End musical comedy or revue.

"THE ERA," 90 YEARS AGO.

GREEN-ROOM GOSSIP.

HAYMARKET THEATRE.—The season will close at this house on Wednesday next, when Mr. Webster, the spirited and very successful lessee, will take his benefit. The "Sea Captain," "His Last Legs" and "Our Mary Anne," will be performed. A brilliant and overflowing house is expected.

Mademoiselle De Varny, of the Academie Royale de Musique, Paris, is now in this country, and made a most successful *debût* at the concert of M. and Madame Oury, which took place on Thursday evening at the Newburgh Rooms, Brighton. This accomplished young lady will shortly arrive in London, and we hear it is her intention to sing at some concerts which will be given by M. and Madame Oury. Mademoiselle De Varny was *prima donna* at the Grand Opera, Paris, and met a most enthusiastic reception in the arduous character of *Alice* in Meyerbeer's opera "Robert le Diable," which was selected for her first appearance. From what we recollect of her voice, and the brilliancy of her execution, we have little doubt she will become a great favourite in London. She is a most finished actress, but we hear she will only appear at the nobilitys' and grand public *concerts*.

Reprinted from "The Era,"
January 12, 1840.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

ALADDIN (Mavis).—Jan. 13, Aberdare.
ALADDIN (Kimberley). — Jan. 13, Shakespeare, Liverpool.
ALADDIN (Worth).—Jan. 13, Met., Manchester.
ALADDIN (Highley).—Jan. 13, New Clifton Theatre, Margate.
ALMOST A HONEYMOON.—Jan. 13, O.H., Blackpool.
ALOMA.—Jan. 13, Royalty, Chester; 20, Grand, Hanley.
BABES IN THE WOOD (Dooley).—Jan. 13, King's, Manchester.
BABES IN THE WOOD (Loman).—Jan. 13, Pal., Huddersfield; 20, Pal., Halifax.
BABES IN THE WOOD (Holmshaw).—Jan. 13, Grand, Clapham.
BABES IN THE WOOD (Lauri and Jerrold).—Jan. 13, T.R., West Bromwich.
BEAU GESTE.—Jan. 13, Empire, New Cross.
BEAUTY AND THE BEAST (Grapho).—Jan. 13, Hippo., Mexborough.
BIRD IN HAND (Barry Jackson and Prince Littler).—Jan. 13, T.R., Stockport; 20, Grand, Luton.
BURGLAR, THE.—Jan. 13, New, Crewe.
CALENDAR, THE (Barry O'Brien).—Jan. 27, New, Cambridge.
CHINESE BUNGALOW.—Jan. 13, Pal., Reading; 20, Hippo., Aldershot.
CINDERELLA (Forde). — Jan. 13., Hippo., Sheffield; 20, Hippo., Leeds.
CINDERELLA (Murray King).—Jan. 13, Pleasure Gdns., Folkestone.
CINDERELLA (Kimberley).—Jan. 13, Palace, Attercliffe.
CINDERELLA (Convery).—Jan. 13, Hippo., Newcastle.
CINDERELLA (H. and W. Productions).—Jan. 13, Palace, Rawtenstall.
CINDERELLA (Maddox).—Jan. 20, Hippo., Gloucester.
CINDERELLA (Reynolds).—Jan. 13, Hippo., Keighley.
CUP OF KINDNESS.—Jan. 13, Hippo., Gloucester.
CUP OF KINDNESS.—Jan. 13, Palace, Hull.
DARLING I LOVE YOU.—Jan. 13, Lyceum, Edinburgh.
DEANE, HAMILTON.—Jan. 13, St. George's, Kendal; 20, Victoria, Burnley.
DESERT SONG (A).—Jan. 13, Alhambra, Bradford; 20, Empire, Southampton.
DESERT SONG (B).—Jan. 13, Hippo., Darlington; 20, H.M., Aberdeen.
DICK WHITTINGTON (Kimberley and Fortescue).—Jan. 13, Hippo., Preston.
DICK WHITTINGTON (Perry).—Jan. 13, O.H., Dudley.
DOBELL, W. L.—Jan. 14, Town Hall, Sligo (4).
FARMER'S WIFE (Barry Jackson and Prince Littler). — Jan. 20, New, Cambridge.
FIRST MRS. FRASER.—Jan. 13, King's, Southsea; 20, Empire, Cardiff.
FIRST MRS. FRASER (B).—Jan. 20, New, Northampton.
FIVE O'CLOCK GIRL (Macdonald and Young).—Jan. 13, Empire, Southampton; 20, King's, Southsea.
FLAG LIEUTENANT.—Jan. 13, O.H., Coventry; 20, New, Cardiff.
FLYING SQUAD.—Jan. 13, T.R., Norwich; 20, Hippo., St. Helens.
FORTY THIEVES (Parkin).—Jan. 13, Hippo., Salford.
FUNNY FACE (Macdonald and Young).—Jan. 13, T.R., Halifax; 20, Empire, Newcastle.
GIRL FRIEND (Macdonald and Young). Jan. 13, Pal., Chelsea; 20, T.R., Chatham.
GOLDILOCKS AND THE THREE BEARS (Dodd).—Jan. 13, City Varieties, Leeds.
GOLDILOCKS AND THE THREE BEARS (Robson and Paling).—Jan. 13, Osborne, Manchester.
HERE COMES THE BRIDE.—Jan. 13, King's, Glasgow.
HIT THE DECK (Macdonald and Young).—Jan. 13, Grand, Croydon; 20, Palace, Camberwell.
HOLD EVERYTHING.—Jan. 13, Empire, Newcastle; 20, Alhambra, Bradford.
HUMPTY-DUMPTY (Fredericks).—Jan. 13, Palace, Bideford.
INTERFERENCE (Ricketts).—Jan. 13, Col., Cheltenham; 20, Pavilion, Torquay.
INVISIBLE FOE.—Jan. 13, Grand, Oldham.
JACK AND JILL (Kimberley and Fortescue).—Jan. 13, Queen's Park Hippo., Manchester.
JOURNEY'S END.—Jan. 13, Empire, South Shields.
JOURNEY'S END.—Jan. 13, Empire, Preston.
JOURNEY'S END.—Jan. 13, Grand, Wolverhampton.
JUNO AND THE PAYCOCK.—Jan. 13, County, Bedford.
LA VIE PARISIENNE.—Jan. 13, Court, Liverpool; 20, Lyceum, Edinburgh.
LITTLE RED RIDING HOOD (Baldrick and Williams).—Jan. 13, Hippo., Ipswich.
LOVE LIES (Macdonald and Young).—Jan. 13, T.R., Newcastle; 20, T.R., Huddersfield.
LUCKY GIRL.—Jan. 13, T.R., Lincoln; 20, T.R., Rochdale.
LUCKY GIRL.—Jan. 13, Empire, Penge.
MAN RESPONSIBLE.—Jan. 13, West Pier, Brighton.
MIDDLE WATCH.—Jan. 13, T.R., Brighton; 20, Court, Liverpool.
MISDOINGS OF CHARLEY PEACE.—Jan. 13, Winter Gdns., New Brighton; 20, Grand, Wolverhampton.
MOTHER GOOSE (Parkin).—Jan. 13, Empire, Ashton-under-Lyne.
MR. CINDERS (Macdonald and Young).—Jan. 13, Empire, West Hartlepool; 20, O.H., Middlesbrough.
MURDER ON SECOND FLOOR.—Jan. 20, T.R., Norwich.
NEW MOON.—Jan. 13, Alhambra, Glasgow.
O'MARA OPERA.—Jan. 13, T.R., Rochdale.
PERSONS UNKNOWN.—Jan. 13, T.R., Huddersfield; 20, O.H., Belfast.
PETER PAN.—Jan. 13, Grand, Swansea.
PLUNDER (Highley).—Jan. 13, H.M., Aberdeen.
PUPPETS OF PLEASURE.—Jan. 13, Hippo., Eastbourne.
RED RIDING HOOD (Loman).—Jan. 13, Pavilion, Liverpool.
RED RIDING HOOD (Mavis).—Jan. 13, Palace, Gloucester.
ROBINSON CRUSOE (Kimberley and Fortescue).—Jan. 13, Hippo., Hulme, Manchester.
ROBINSON CRUSOE (Collins).—Jan. 13, Met., Glasgow.
ROBINSON CRUSOE (Sutton).—Jan. 13, Hippo., Liverpool.
ROBINSON CRUSOE (Johnson and Rickard).—Jan. 13, Crown, Eccles.
ROBINSON CRUSOE (Holmshaw and Stanhope). — Jan. 13, O.H., Scarborough.
ROOKERY NOOK.—Jan. 13, T.R., Sheffield; 20, Playhouse, Galashiels.
ROSE MARIE (Macdonald and Young).—Jan. 13, O.H., Dunfermline; 20, Perth.
SARAH ANN HOLDS FAST.—Jan. 13, O.H., Harrogate.
SILVER WINGS.—Jan. 13, Empire, Edinburgh.
SINCLAIR, ARTHUR, AND MAIRE O'Neill.—Jan. 13, County, Bedford; 20, H.M., Carlisle.
SO THIS IS LOVE (Blue).—Jan. 13, Empire, Swindon; 20, Alex., Stoke Newington.
SO THIS IS LOVE (Red).—Jan. 13, T.R., Loughborough; 20, T.R., Lincoln.
STRANGER WITHIN.—Jan. 13, Hippo., Dover.
STREET SINGER. — Jan. 20, Palace, Chelsea.
SQUEAKER, THE.—Jan. 13, T.R., York; 20, P.O.W., Grimsby.
STUDENT PRINCE (Macdonald & Young).—Jan. 13, Court, Wigan; 20, Hippo., Keighley.
TERROR, THE (Ricketts).—Jan. 20, West Pier, Brighton.
TIGER IN MEN.—Jan. 13, T.R., Inverness.
TO WHAT RED HELL.—Jan. 20, T.R., Sheffield.
TRIAL OF MARY DUGAN (Macdonald & Young).—Jan. 13, T.R., Aldershot.
TWO LITTLE VAGABONDS.—Jan. 13, Empire, Kilburn.
VAGABOND KING.—Jan. 13, Empire, Finsbury Park; 20, Empire, New Cross.
VIRGINIA (Macdonald and Young).—Jan. 13, T.R., Bournemouth; 20, Hippo., Ipswich.
YELLOW SANDS (Barry Jackson and Prince Littler).—Jan. 13, Theatre, Wimbledon; 20, Arcadia, Doncaster.
YOUNG WOODLEY.—Jan. 13, Grand, Luton.
77, PARK LANE.—Jan. 13, Empire, Kingston; 20, Empire, Swindon.

RESIDENT COMPANIES.

ANDERSON, GRANT, REP. — Pavilion, Sheerness.
ATHOLL, DOUGLAS.—Palace, Nottingham.
BARRY O'BRIEN REP.—Grand, Blackpool.
BUCKLEY, FRANK.—Queen's, Brierley Hill.
CHURCHILL, FLORENCE, REP.—Dundee.
DENVILLE, ALFRED.—R., Rochdale; O.H., Macclesfield; R., Chester; Majestic, Benwell-on-Tyne; R., Preston; R., Sunderland.
FORTESCUE, FRANK, PLAYERS.—G., Walsall; Al., Devonport; R., Smethwick; R., Middlesbrough; Pal., Redditch; H., Burslem.
GARRICK PLAYERS.—County, Bangor
GLAZE, WILL H.—Empire, Belfast.
HART, JAMES, REP. PLAYERS.—Hippo., Bury.
HIPPO. PLAYERS.—Hippo., St. Helens.
LANGLEY, HOWARD. — Argyll, Greenock.
LAUREATE PLAYERS.—O.H., Kidderminster.
LITTLE LEEDS REP.—Leeds.
MANSFIELD, HERBERT.—Pav., Perth.
METCALFE, EARLE.—Workman's Hall, Ferndale.
MILLANE PLAYERS.—Gaiety, Douglas.
MUNICIPAL REP.—Pier, Worthing.
NORTHAMPTON REP.—O.H., Northampton.
REGENT REP.—Regent, London.
REPERTORY CO.—Little, Bristol.
REPERTORY PLAYERS. — G., Blackburn.
ROYAL REPERTORY PLAYERS.—R., Darlington; T.R., Grantham; T.R., Wolverhampton.
RUSHOLME REP.—Manchester.
SALBERG REP.—Alex., Birmingham.
SHEFFIELD REP.—Rep., Sheffield.
VENNER REP.—Palace, Scunthorpe.
VICKERS REP.—Olympia, Coalville.
WALKLEY & HEALEY REP.—Pav., Leicester.
WILSON, BERT J.—Tower Playhouse, Blackpool.

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Spray, Mr. J.
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Tacchi, Mr.
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Taylor, Mr. Chisholm
Taylor, Miss Daisy
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Tod, Mr. Quentin
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Tyser, Miss E.
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Vernon, Captain R.
Vernon, Mr. Claude
Victor, Mr. Fred
Warren, Mr. Denier
Warren, Mr. Geoffrey
Warren, Miss Gwen
Warren-Smith, Mr. W. P.
Watson, Mr. B. J. F.
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REVUES.

ALL FIT.—Jan. 13, Empire, Leeds.
ALL RIGHT ON THE WESTERN FRONT.—Jan. 13, Queen's, Poplar; 20, Pal., Reading.
AUGUST, 1914.—Jan. 13, Grand, Birmingham.
BARBED WIRE.—Jan. 13, Palace, Blackburn.
BUSINESS IS BUSINESS.—Jan. 13, Hippo., Ilford.
CASEY'S COURT. — Jan. 13, Empire, Islington.
CASINO DE PARIS.—Jan. 13, Hippo., Leeds.
CHRISTMAS PIE.—Jan. 13, Pal., Oldham.
CLOWNS IN CLOVER.—Jan. 13, Hippo., Southampton.
CLOWNS IN CLOVER (Arnold).—Jan. 13, Aldershot; 20, Tunbridge Wells.
COAST TRAIN.—Jan. 13, Alex., Hull.
CO-OPTIMISTS.—Jan. 20, T.R., Newcastle.
DREAMS OF DELIGHT.—Jan. 13, Hippo., Norwich.
EVER SO GOOD.—Jan. 13, T.R., West Stanley.
FOOLS IN PARADISE.—Jan. 13, Hippo., Manchester.
FOR GOODNESS SAKE.—Jan. 13, Empire, Swansea.
FORMBY'S GOOD DEED.—Jan. 13, Empire, Middlesbrough.
FORM FOURS.—Jan. 20, T.R., King's Lynn.
FUN SHOWERS.—Jan. 13, Pal., Warrington.
GREAT STUFF THIS.—Jan. 13, Pal., South London; 20, Hippo., Norwich.
HIGH SPIRITS.—Jan. 13, T.R., Bury.
IN OTHER WORDS.—Jan. 20, Prince's, Manchester.
INSURED.—Jan. 13, T.R., King's Lynn.
INTRODUCE HER.—Jan. 13, Hippo., Exeter.
JUST A MINUTE.—Jan. 13, Rotunda, Liverpool; 20, T.R., Leicester.
LARKS.—Jan. 13, Hippo., Hamilton; 20, Pal., Carlisle.
LIDO FOLLIES.—Jan. 13, Pal., Watford.
LUCKY IN LOVE.—Jan. 13, Pal., Blackpool; 20, Pal., Burnley.
LOOKER ON.—Jan. 13, Phoenix, Sheffield.
MAKING GOOD. — Jan. 13, Hippo., Wigan.
MAKING WHOOPEE.—Jan. 20, Empire, Bristol.
MERRY WHIRL. — Jan. 13, Empire, Sunderland.
MIRTH OF A NATION.—Jan. 13, Empress, Brixton.
NOVELTY BOX.—Jan. 13, Grand, Lancaster.
NUTS AND WINE.—Jan. 13, Granville, Walham Green.
ONE DAM THING AFTER ANOTHER.—Jan. 13, Victoria Palace.
ONE OF THE BEST.—Jan. 13, Met., Bootle.
PACIFIC LOVER.—Jan. 20, Bedford, Camden Town.
PAINTED DOLLS.—Jan. 13, Pal., Bath.
PARIS, 1930.—Jan. 13, Alex., Stoke Newington.
PARISIAN PLEASURES.—Jan. 13, Empire, Nottingham; 20, Pal., Warrington.
PARIS LIFE.—Jan. 13, O.H., Middlesbrough; 20, Empire, Kingston.
PICCADILLY MELODY.—Jan. 20, Empire, Middlesbrough.
PLEASURE SHOW.—Jan. 20, Granville, Walham Green.
PONTOON.—Jan. 13, Pal., Halifax; 20, Grand, Bolton.

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SHERRY COCKTAIL.—Jan. 13, Hippo., St. Helens; 20, O.H., Dudley.
SHOW A LEG.—Jan. 13, Playhouse, Colchester; 20, Empire, York.
SHOW OF THE YEAR.—Jan. 13, Hippo., Coventry.
SHOW TIME.—Jan. 13, King's Hall, Dover.
SHOW'S THE THING.—Jan. 13, Grand, Hanley.
SONNY BOY.—Jan. 13, Pal., Bradford.
SINGING CLOWN.—Jan. 13, Bedford, Camden Town.
SKETCHY BITS.—Jan. 13, Hippo., Aston.
SOMETHING NEW.—Jan. 13, Palace, Grimsby; 20, Hippo., Aston.
SPLASHES.—Jan. 20, Pal., Bradford.
SWANEE RIVER.—Jan. 20, King's Hall, Dover.
TWO GLORIOUS HOURS.—Jan. 13, Pal., Camberwell.
UPS-A-DAISY.—Jan. 13, Pal., Walthamstow.
VENT DE FOLIE, UN.—Jan. 13, Pal., Burnley; 20, Pal., Huddersfield.
WAKE UP AND DREAM.—Jan. 13, Hippo., Brighton.
WHAT PRICE THE NAVY?—Jan. 13, Pal., Hammersmith.

ROYAL ITALIAN CIRCUS.—Jan. 13, Hippo., Coventry.
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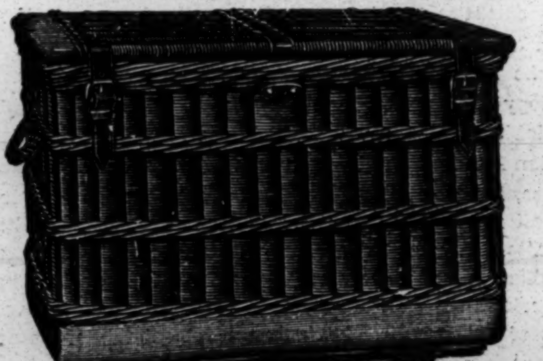

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The
VARIETY
WORLD

Golfers' New Year Handicap.

The third of the special winter competitions took place last Wednesday, when the New Year's Handicap was played off at Molesey Hurst.

Tommy Bell, who was very much in the limelight in the Christmas Handicap, again topped the bill among the Londoners with a very steady 75 net, and Johnny Hughes was a good second with 76 net.

In the Provinces, George Doonan returned a wonderful score of 68 on a bogey of 76. His card read more like that of a single-figure man, and here is obviously a player who, with practice, will eventually reach that much-coveted stage. Another good score came in from that Ramsgate enthusiast, Eddie Bawn, whose contribution was a 70 net. Tommy Bell and George Doonan will play off the final in due course at Molesey Hurst over 18 holes.

On the strength of his prowess last Wednesday, the Committee have set about George Doonan's handicap, and he now figures in the 15 group, instead of among the common or garden "eighteens."

The New Season.

The fixture lists for the coming season are now in the press and, as will be seen in due course, an excellent programme has been arranged. In fact, the difficulty has been, not to find enough fixtures, but to fit in all the competitions and matches which, by hook or by crook, have got to be squeezed into the all-to-short season.

Annual Meeting.

In view of the annual meeting of the Vaudeville Golfing Society due at the Old Vaudeville Club on Friday, February 14, at 11 a.m., a Committee meeting will be held on Wednesday next at the Club to decide whom the Committee will nominate as officers for the coming year. Proceedings commence at 11.30 a.m. sharp.

Wimbledon Park Caddies' Dinner.

One of the most interesting events in the annual programme of the Wimbledon Park Golf Club is the Caddies' Dinner—at which the members do the "waiting" and also provide the programme. There is a strong professional flavour about the Wimbledon Park Golf Club, so that the entertainment is always well worth seeing. This year's function was even better than usual. Mr. V. P. Johnstone (Secretary) was in the chair, Rowland Jones (the Club's popular professional) supported him most ably, and among the prominent folk who contributed vocally or otherwise were Morny Cash, Cardini, Billy Childs, Victor Gould (who officiated at the piano), Alan Stainer, Dave Carter, Sam Josephs, Lew Stephan and Harry Joel.

Croydon's Brinsworth Appeal.

Just a final reminder of the grand cabaret and dance in aid of the Variety Artistes' Benevolent Fund (Brinsworth Appeal) at the Greyhound Theatre, Croydon, to-morrow night. Dancing takes place from 8 p.m. to 2 a.m., and at the Midnight Cabaret, Miss Ouida Macdermott, the charming Principal Boy of the Croydon Grand Theatre Pantomime, will appear, together with De Haven and Page, Hal Bert, Joan Heather and the J. S. Fisher Girls. There will be two dance bands as well as Mr. Len Trevor's orchestra, who will play for the cabaret produced by Fred Tripp, and in which the artistes appear by kind permission of Mr. Harry Lane and the proprietors of the Grand Theatre. Mr. R. Gale, the Hon. Secretary of Croydon and District First Nighters' Association, Mr. C. E. Gibbs, Manager of the Grand Theatre, Croydon, and Mr. J. Mercer, the Manager of the Greyhound, are responsible for the arrangements, and we are pleased to learn that the tickets have gone exceptionally well, and that many large parties are journeying down from town for the evening.

V.A.B.F. and I.

In aid of the Variety Artistes' Benevolent Fund and Institution a Variety and Pantomime Ball will be held this Wednesday evening, at the Midland Hotel, Manchester. Costume or evening dress is optional, but there will be valuable prizes for the former. Dancing will be from 9 p.m. to 3 a.m. Tickets are one guinea each, which include supper in the Alexandra and French Restaurants.

"Recollections."

The wonder waltz ballad "Recollections" is a glorious lyric and an ear-haunting melody with a punch that puts it over at the first time of asking. The lyric is by Lew Pollack and the music by Ernie Rapée.

The Water Rats' New Officers.

Last Sunday week there was a full muster of the Water Rats at their headquarters for the installation of the new officers for the year. King Rat O'Farrell made a very eloquent speech, and past King Rat Russell congratulated him on his election, and wished him a very successful term of office. The prospects for the coming year are very bright indeed with this splendid organisation, and with Talbot O'Farrell at their head the cause of variety will be strongly maintained by the Water Rats.

The English Mary Pickford.

Flora Le Breton, one of the most distinguished of film actresses, who has been acclaimed throughout America as the English Mary Pickford, made her London variety debut at the Coliseum on Monday in a stage and screen novelty "The Photophone Girl."

Flora Le Breton learned acting at the Royal Academy of Dramatic Art in London, and she won the Academy medal at a public performance, at which the judges were Sir James Barrie, Sir Johnston Forbes-Robertson and Sir John Hare. Sir Gerald Du Maurier took her straight from the Academy and presented her as leading lady in the popular cockney play, "London Pride."

Children's Treat at the Met.

On Friday afternoon, Jan. 3rd, 1,250 local children were entertained by the Management of the Metropolitan, and had a real great time, each child receiving gifts of fruit, cakes, etc., and also a new penny. A fine entertainment was provided: those giving their services being Valliere, Quinion and Harris, Ernest Cressy, Two Jolly Clowns, Musical Spillers, Harold Beaumont, Conrad's Pigeons, Anna Rogers, Stanley Collins, and G. H. Elliott. The concluding item was a great comedy film. Entertaining kiddies is sometimes an arduous task, but "Billy" Matthew, who put in some hard work in organising the affair, says that the keenness and appreciation of the children made it a real pleasure, and he thanked everybody who took part in the proceedings. Leon Bassett, who composed a special selection, and his orchestra had a very busy time, and were well applauded. The stage staff, directed by Ernest Skeggs, gave their services, and did their share towards the success of the programme, and Mr. G. H. Vernon took great pains to see that the young merrymakers enjoyed themselves.

"His Journey's End."

This is the title of the new scena that Robb Wilton has in preparation, and having heard some of the lines, we are very keen to see it produced. Robb has never yet appeared on the stage in a "soldier" character, but in the new show he makes his appearance in khaki as a warrior just back from the trenches, and greatly annoyed with everyone because the war has been over for eleven years "and nobody had told him." The subject is treated with the usual droll Wiltonian humour, and the sketch should be one of the best that Robb, who will be partnered by Florence Palmer, has put over so far.

Gaston Palmer.

Gaston Palmer, the famous comedy juggler, who has spent most of his time in recent years on the Continent, was given a warm welcome at the Holborn Empire. Last week he was at the Palladium. After the show on Saturday evening Gaston departed for Basel. He returns here in April next to make his re-appearance at the Savoy Hotel.

Harry Gunn's Latest "Boom."

At the Bedford recently, Harry Gunn presented his new scena, "Blind Man's Bluff," for the first time in Town, and reports are unanimous that it is the best show he has yet produced, which is indeed very high testimony, bearing in mind the success made by his previous efforts—"The Wedding," "Seaside Silhouettes," and "The Christening." Harry and his clever associates were at the Empire, New Cross, last week, and are at the Hackney Empire this week.

Nat Jackley—"Walking on Air."

Nat Jackley, who, with his sister Joy, has made a strong success in Maurice Cowan's production, "Two Glorious Hours," has written an excellent number, "Walking on Air," which is being featured by them in the show. This talented pair have plenty to do in the show, are well keeping up the family reputation!

Event Unprecedented in Variety.

Music hall history will be made at the London Coliseum on Monday, when Sir Henry Wood and his Symphony Orchestra of eighty musicians make their first appearance in variety. No instrumental entertainment on this scale has hitherto been presented as an integral part of a variety bill. Great conductors, however, have often appeared at the London Coliseum, notably Sir Edward Elgar, Eugene Goossens, Dr. Adrian Boult, Sir Frederick Cowen, De Fosse (now conductor Paris Opera) and Sir Landon Ronald. The numerous eminent musicians and singers who have appeared at this house include Mark Hambourg, Dame Nellie Melba, Dame Clara Butt and John Coates.

Vocalists With Sir Henry Wood.

Singing as well as instrumentalism will be a feature of the Coliseum programmes during the three weeks' engagement of Sir Henry Wood and his Symphony Orchestra. Present arrangements for the vocal side of the entertainments include the return after two years' absence of the famous folk-song singer, Isa Kremer, the variety debut of the concert hall soprano, Sybil Scanes, and the London debut of Zaidee Jackson, a new coloured singer.

Isa Kremer can sing expertly in twelve languages, including Russian, Ukranian, Polish, Roumanian, Greek, French, Tartar, Italian, German, Jewish, Negro, and, of course, English. Her repertory is so extensive that in seven two-hour recitals at a great American concert hall she did not repeat a song.

Sybil Scanes' concert work has been very varied, from singing Stravinski and Rimski-Korsakoff to frankly popular music. For the Coliseum, she has chosen a programme of famous waltz songs, typifying the styles of different countries. Zaidee Jackson will contribute negro soubrette numbers and spirituals.

Derick Knowles.

Derick Knowles, who has been general manager since its production for Maurice Cowan's "All Fit," in which Nellie Wallace is the "star" attraction, tells us that the show comes to the Victoria Palace at the beginning of February. It is at Leeds this week, and then plays Leicester and Manchester, prior to returning to Town.

Glasgow Alhambra.

The profits for the past year to 30th November of the Glasgow Alhambra disclose a further substantial expansion. The rate of dividend on the ordinary capital is unchanged, and less is set aside for other purposes, but some £1,700 is added to undivided profits. The company's small debenture debt has been reduced from £40,000 to £38,400 out of revenue, and renovations have been provided for from the same source.

Jock McKay's Newfoundland Trip.

Accompanied by Mrs. McKay, Jock McKay sailed from Liverpool on January 7th in the Furness Line steamer "Newfoundland." He commences an engagement at the new Queen's Theatre, St. John's, on January 14th, after which he will proceed to New York for his twentieth American and Canadian tour. He is the first vaudeville star to go from this country to Newfoundland. We all hope that the venture will be a success, and that other artists from this country will find it worth their while to make a similar call.

Jock received telegrams from many friends wishing him success; one of them is worth quoting:—

"Rats and ratlings nibbling in the Club at your expense, toasting you as vaudeville pioneer. God guard you on your Polar expedition."

Incidentally, a representative of the steamship company mentioned that the latter part of the telegram gave a false idea with regard to Newfoundland. He pointed out that St. John's was open to steamers all the year round, whereas Montreal is icebound for practically five months in every year. Further, even in New York, greater extremes of temperature are experienced than in St. John's. Let us all wish Jock the best of luck, and a profitable tour.

"The M.H.A.A."

Mr. Chas. Coborn, who, it seems unnecessary for us to point out is one of the pioneers of variety, has presented to the Honorary Chairman, Mr. Harry Claff, of the Federation, a bound volume of "The M.H.A.A.," 1896-1930. This volume marks the inception and formation of the first Trade Union or Protective Association for the variety profession. It was presented "With sincere pleasure by the Founder of 'The M.H.A.A.' and Editor of the first number of the Gazette, to that most energetic, painstaking, tactful, unselfish and esteemed member and servant of his profession, Harry Claff, 'The White Knight,' Honorary Chairman and President of the Variety Artistes' Federation."

The Elliott Serenaders.

One of the delightful features of that Murray Mills' production, "Mirth of a Nation," is the musical ensemble introduced by the Elliott Serenaders, who were last week at Shepherd's Bush. This week they are to be seen at the Empress, Brixton.

Peggy Rhodes.

In the title rôle in "Jack and the Beanstalk," Peggy Rhodes is very happily placed, and has made a big success. She has fine personality, and puts her numbers over in great style. The pantomime was at the Palace, Leicester, last week, and is at the Empire, Chiswick, this week.

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LONDON VARIETY THEATRES.

Reviewed by M. WILLSON DISHER.

THE COLISEUM.

Returning from America has always inspired good conversation. You may note its effects on Christopher Columbus and Charles Dickens. You may also listen to the results whenever a music-hall star comes back to London after visiting New York, Chicago and Hollywood. Occasionally we are led to believe that the chestnut groves of the United States yield more abundant fruit than those of Spain; but there is reason to believe otherwise now. Fred Duprez's account of what he saw over there completely conquers (unforgivable pun which is entirely my own) us. In any case, he could tell even a familiar tale in a convincing manner. We must believe him when he describes how, on the voyage out, the Prime Minister confessed to having taken his brother to a picnic when asked to "bring something for lunch." We believe him, neither more nor less, when he recalls a concert party aboard the "Berengaria" that trip: as the collection ended in threepence, he had suggested that there was a Scot present—and was informed that there were three.

Fair waves the golden corn when Renée and Billie meet. She is a farmer's daughter, and he a "little gentleman" from the school on top of the hill, but he gets no change out of her—it is just the other way about. Meanwhile, we have been aware that there is a big round hole in the sky. It is there because, on this summer's afternoon, Renée is going to sing about the fairy in the moon. She does so, and the third Houston Sister, Betty, makes her first public appearance in that hole. Five years flash by quickly as the fall of curtains. Now it is a fancy dress ball which the farmer's daughter attends in a Spanish shawl she has "found" in the cloakroom. It belongs to the fairy in the moon, who has now grown into a dignified, irate and beautiful blonde. Renée is forced by Billie (after a particularly amusing dispute) to yield her stolen property, and then they sing "Santiago." All this is as full of sparkling fun as their other sketches.

The art of presenting film stars in the flesh develops rapidly. Flora le Breton's act is the best thing of the kind we have seen. She engages her own "shadow" and "echo" in brisk conversation, and sings duets with herself. Marika Rokka, the new ballerina from Budapest, wins our hearts directly she appears. She dances conventional steps in an exhilarating manner, and excels in the free swing of leg from the hip—a thrill to watch.

The Mangan Tillerettes are picturesquely formed into chariot-teams in a setting which represents the Circus Maximus of Ancient Rome. Before their "Ballet Irridescent," Mae Baird delights us with her lively airs and graces in knockabout dances with Archie Thompson. Eric and Renée le Fre perform a similar dance, after a merry comedy of courting, and the Plattier Brothers exhibit admirable specimens of clownship. Diane Loyal presents her pigeons, and Kautsky his bears.

THE PALLADIUM.

In one of his most inspired moments, Mr. Chesterton pointed out that the vision conjured up in our minds by the word "woman" is a trifle out of focus. You know how he corrects this: whenever he reads generalisations about the eternal feminine he substitutes the name of his charwoman.

If you want to know how this may work out, listen to Maisie Gay singing "What love means to a girl like me." If sung by Tullulah Bankhead—were she not too busily engaged in acting the leading part in "The Snob"—we should be thrilled by the suggestion that Cleopatra's ideas of romance were decidedly below proof. But Maisie Gay tackles fashion from an altogether different angle (to use one of our characteristically abominable modern phrases). Compared with her, Mr. Chesterton's charlady must be the embodiment of celestial loveliness. Yet this old hag, after muttering a lament concerning curry's incompatibility with gin, lets loose a torrent of swirling desires which for sheer voluptuousness makes the great lovers of history look like model members of a kindergarten. Some people are so overcome by the hopelessness of all this that they declare Maisie Gay's sketch isn't so much funny as tragic. Glad I have a stomach strong enough to discern the difference between the incongruity of realism and the incongruity of fun.

Statistics, I imagine, would prove that Will Hay is the Palladium's most popular comedian. Yet, although he returns over and over again, the joys of St. Michael's never pall. I took a particular pleasure on Monday in noting how he is cultivating Billy Hay as his "feed." Their encounter in the street, as master and new boy, is a very subtle example of the interplay of styles. It is a contrast of assurances. While the young 'un is sure of himself loudly, the old 'un is so much more sure of himself softly, that the minor dominates the major key. Here is a whole philosophy of life for you!

I particularly admire the importance Mr. Black attaches to feats of physical skill. In the present programme, he gives us Walter Nilsson on his uni-cycle, the Heltanos with their head and hand balancing, Blondie Hartley on the trapeze, and George Hurd with his juggling: this is the way to spell variety. That blithe entertainer, Norman Long, reveals once more his rare insight into the humour of music and tells his jokes with a punch that has all the weight of his piano behind it—you know his way of jumping up behind it just as he remembers another one. Nor must I forget Bennett and Williams, whose "humour and music" open the programme.

HOLBORN EMPIRE.

Misfortunes, we were told when young, are not a fit subject for mirth. All our lives we have tried to obey this humane injunction, and yet at a most desperate juncture of human misery we find ourselves shouting with laughter. How else can you describe Horace Kenny's entry as the anxious "entertainer"? Fear makes his hair stand up and his eyes protrude. He positively blanches when the manager shouts at him—a feat as remarkable as Duse's blush which aroused Shaw to so much enthusiasm years ago. His quaking voice, trembling hands and sinking cheeks make us remember all our childhood's experiences "on the mat." Under the influence of these emotional remembrances, we see the hat that he fumbles with, like Nemesis, "swellin' wisibly." I could almost swear that its size does increase as he fondles it, and I only insert the word "almost" because reason argues that Horace Kenny has no conjuror's machinery to make it do so. The illusion proves, I fancy, that he has the rarest of histrionic gifts—sheer hypnotism.

I heard Dora Maughan sing her new songs at a party just before Christmas. The pleasant impression they left then has deepened the second time. Her "ballad of bad women" is, in its contrast between the old outlook and the new, a piece of genuine comedy; she declines to respect legend for legend's sake, but regards even the greatest romances of history with a diamond digger's eye. Merely by sticking on a hat, she changes the character she represents from an adventuress into a harassed housewife whose husband has a passion for motor-cycling. Where she is not black and blue, she is blue and black. Even the wives of Bluebeard did not complain so heartrendingly of their husband's cruel obsession. It is a brilliantly incisive piece of caricature, which shows how capable Miss Maughan is of improving on her previous best, no matter how good that might be.

What with the blood-curdling feats of Kafka, Stanley and Mae in mid-air, the acrobatic dances of Howell, Harger and Naldi, and the daring balancing act of Ada and Eddie Daros, the programme creates thrill after thrill. The touch of sentiment is supplied by Trevor Watkins, and feminine allure by the Irwin Twins. Ben Said is a conjuror with an agreeable strain of humour. The novelty is Billy Rey's exhibition of versatility—he dances, sings and juggles—with a very droll clown to act as comic relief; their act is received with enthusiasm.

Neil McKay.

After playing one of the principal rôles in "Darling, I Love You" in the provinces for the past three months, Neil McKay will be seen in town with this successful show next Wednesday evening at the Gaiety Theatre.

"ONE DAM THING AFTER ANOTHER."

AT THE VICTORIA PALACE.

The management of the Victoria Palace have decided to show their stars in constellation form this week for the revue, "One Dam Thing After Another" is being presented there. This change of front appears to have made no difference either to the size or enthusiasm of the Victoria Palace audience, which showed itself highly pleased on Monday night.

There are many bright spots in "One Dam Thing After Another," but possibly the most hilarious is the baby impersonation of Ethel Revnell, whose wonderful imitation of a precocious infant brought down the house. Miss Revnell was also partnered by Grace West in the popular "Goosey" song, these two artistes working appropriately together as "the long and the short of it." Another amusing episode by Miss Revnell was "Long, Lean and Lanky," followed by the two of them in "Down on Grandad's Farm," accompanied by Miss West on the banjo. Miss Adrienne Peel is a dainty singer, and also proves a skilled performer on the piano, on which she reproduced "My Heart Stood Still," the famous and favourite song that earlier fell to her share in company with Mr. Dennis Brockbank and the Lawrence Tiller Girls in a particularly effective slow dance. Lawrie Hope is a comedian with a refreshingly original manner, which was seen to especial advantage in "The Aristocratic Navvy" and "As Others See Us"—an amusing study of a policeman as seen by the public, the householder, the cook, his wife, etc. The Macari Bros., expert performers on the hurdy-gurdy, received an ovation, and hurried on from one tune to another on their picturesque instruments with elevating neatness and zest. "Goosey," "I'll Always Be In Love With You," "I Know She Loves Me," and "Riding On a Camel in the Desert" were some tunes we had time to recognise. Miss Trixie Andree is a dancer of grace and good technique well worth seeing, and her two numbers with Mr. Jack Curtis were accorded the enthusiasm they deserved. Among the clever subtleties of this show are the sketches, "The Age of Compromise," with Crystal Heather, Lawrie Howe, Adrienne Peel and Dennis Brockbank, and "Lost Souls," showing what might happen on any stage that is wrongly set, with Ethel Revnell, Lew Lake, junr., Dennis Brockbank, William Nokes, Lawrie Howe and Crystal Heather. The Lawrence Tiller Girls appear in good dancing form from time to time, and considerably brighten the show.

LONDON, SHOREDITCH.

Henry D. Adams, as an eccentric juggler, gambols gaily with pots and pans and billiard cues, all of which he manipulates with ease and dexterity. The Edmund Boys claim to be the maestros of modern melody, and they certainly give a very enjoyable and exhilarating vocal and melodic display. H. B. Walls, in burlesque ditties, scores in "Bunkey-doodle-i-doh," etc., but "The evolution of dancing" is his strong card and is capitally expounded. Archie and Annette, in "Say It With Music," put in a lively show, and in "The Dancing Lesson" Annette gains golden opinions. An unexpected treat is supplied by the extra turn of the ever-welcome Lloyd and L'Estrange in lieu of the Napolitans. Sylveno, the capital trick comedy cyclist, concludes.

A thoroughly bright and artistic song scena is provided by versatile Walter Williams and vivacious and alluring Marjorie Lotinga, who not only sing and dance attractively, but put plenty of pep and *joie de vivre* into their turn. "I've got a feeling I'm falling," "Louise," and other popular items of current melody are cleverly interpreted. Another very bright pair of entertainers are Bob Lloyd and Betty Hill, and Betty is "la poupée" reincarnated. Their song and dance, with cinematographic effects, as strolling singers, is very effective. As a conductor and his female fair (fare) they score repeatedly, especially with local and topical "gags." They wind up with the fashionable wild whirling dance. Murray Stewart, the eminent tenor, is heard to advantage in "The Song of the Nile," a tuneful and taking song. "Mountain lovers" and "I wish" are other excellent contributions of this artiste with a cultivated voice of excellent timbre and expression.

Jack Wynne and Co., in "The Last Straw," a potted sporting drama, shows him as a natural born low comedian, and the way in which he and Dorothy and Joan stir up the domestic storm in a teacup is a revelation. Dorothy's relation of the wireless account of the Grand National is very exciting.

"THE MIRTH OF A NATION."

AT BRIXTON.

Mr. Murray Mills' new musical extravaganza, "The Mirth of a Nation," had a capital reception at the Empress, Brixton, on Monday. It has an excellent book by McGregor and Hood, with music by Leon Jesse, and the entire production is by Stephanie Anderson. Its twelve scenes have some genuine comedy and some unique singing and dancing effects. "An Income Tax Office," "A Coffee Stall" and "Men Were Deceivers Ever" are among the former, and "Mexico," "A Night in Venice," and "The Charm of Bygone Days" are among the latter.

King and Benson not only score in most of the scenes, individually and as partners, but their specialités are among the best things in the show. Their work represents the high peak of artistry. McGregor and Hood are brilliant comedians, and they keep the audience in roars of laughter all the time they face the footlights. They have plenty to do, and they do it all with rare skill and are loudly applauded. Mr. Stan Dale and Mr. Jimmy Savona, in some clever comedy characterisation, are well in the picture. Hazel Elliott's Nine Musical Serenaders, a fine combination, appear to distinct advantage in most of the scenes, and their specialités are very popular.

A most efficient singing and dancing chorus is found in Miss Stephanie Anderson's octette of pretty girls.

Mr. Harry Burns is manager for the show, and Mr. Jules Prout musical director.

THE METROPOLITAN.

Quite properly is Miss Gertie Gitana described as the "Idol of the People." There is the hush of expectancy about the audience when her number appears on the board, and a reverent attention during the progress of her turn. Only at the end do the audience let themselves go, and then it is to give Miss Gitana an overwhelmingly-enthusiastic reception. *A propos* her latest repertoire is as melodious as it is gracefully interpreted. The Imperial Trio, two ladies and a gentleman, make a distinctly useful contribution towards the musical side of the evening. They present several well harmonised ballads and finish up with an emphatically effective number founded on airs from Suppé's "Light Cavalry."

A famous music-hall artist is here this week. This is none other than Harry Champion. Harry has a style all his own—no better test of this can be found than the fact that he is so often impersonated by those who would give "impressions" of well-known stars. With his quick-fire delivery and genial personality Harry, as of yore, has the Metropolitan patrons in the hollow of his hand and there is a tremendous reception waiting for him. Another favourite on the bill who can point to a long and honourable record is Mr. Tom Leamore. His lavishly applauded items include a very diverting song about the troubles and trials of a taxi-driver. The programme is opened by the Ruby Sisters, two comely young ladies who prove themselves very able dancers and contortionists.

Haywood, Hay and Dorina are a prominent item in the second half of the progamme—with a consequent gain to the evening's interest and gaiety. "The Costers' Cabaret" as presented by this trio is a joyous affair that should be seen at all costs. Before it there have been some cleverly contrasted scenas, ranging from a Tally-Ho tableau to an eerie glimpse of life in a Chinese quarter. A big feature this week is the appearance of Mr. Donald Calthrop in a strong playlet, "The Blackmailer," by Norfolk John. The famous "talkie" star makes an instantaneous success and is admirably assisted by a talented company—not forgetting, in particular, that well-known West End actor, Mr. Henry Hallatt. The "bone of contention" is artistically played by Miss Peggy Surtees, whilst the remaining parts are capably enacted by Miss Hannah Jones and Mr. Johnnie Butt. The programme is completed by that lively turn, the Kasrac Trio.

Van Horn and Inez.

Together with their re-appearance in town last week at the Victoria Palace, Van Horn and Inez were also paying a quick return visit to the Cosmo Club, following their remarkable success here a month or two ago. Van and his charming partner are held over at the Cosmo for this week, and are introducing some novel features, which will provide even bigger thrills than their other feats of which they claim to be the originators. It is not generally known that for some years past Van has been acknowledged as the champion roller skater in America, and he is about to issue a challenge to all comers in this country for a substantial sum.

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FROM THE SONG PUBLISHERS.

B. Feldman and Co.

Further to the long list of Feldman pantomime successes, which appeared in these columns last week, the following reports must now be added. These reports also prove that the House of Feldman is leading all along the line with the outstanding song hits of the season.

At the Gaiety Theatre, Dublin, Leon Salberg's bright production of "Jack and the Beanstalk" features the popular Feldman hits, "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "What Should We Do Without Gravy?" and "Oh! Maggie, What Have You Been Up To?"

Another of Leon Salberg's fine pantomimes has proved a big attraction at the Alhambra, Birmingham, where the big song successes are "I've Never Seen a Smile Like Yours," "Am I Blue?" "Smiling Irish Eyes," "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "Everybody Loves You," "Rabbit and Pickled Pork," and "Pork Pie Pigs."

Arthur Watson's panto. productions are always rich in the best-popular music material and he tells us that this season's outstanding hits are being scored with "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "My Song of the Nile," "I've Never Seen a Smile Like Yours," and "What Should We Do Without Gravy?"

One of the outstanding hits of the panto. season is being scored by popular Jenny Howard, as principal boy in Julian Wylie's "Queen of Hearts" production at the King's Theatre, Edinburgh. Miss Howard, who will resume her variety engagements next month with Percy King, reports that her greatest panto. song successes are "Painting the Clouds With Sunshine," "Tip-Toe Thro' The Tulips With Me," "Everybody Loves You," and "Heigh Ho! Everybody, Heigh Ho!"

Helen Breen, the delightful principal boy at the Scala Theatre, in "Babes in the Wood," is making highly successful features of "Only For You" and "Heigh Ho! Everybody, Heigh Ho!" Miss Breen also scores in the popular duet hit, "Under the Spell of the Moon."

May Royal, the popular comedienne in Percy Holmshaw's "Robinson Crusoe," reports a terrific hit at the Royal, Torquay, with "Rabbit and Pickled Pork."

Feldmanism is also well to the fore in circles other than pantomime. At the Holborn Empire, last week, Guido Deiro, the world-famous piano-accordionist, scored a big hit with the firm's winners, and this week he reports huge success at the Hippodrome, Portsmouth, with "My Song of the Nile," "Painting the Clouds With Sunshine," "Am I Blue?" and "Tip-Toe Thro' The Tulips With Me."

Murray Stewart, the famous Scottish tenor, appears this week at the London, Shoreditch, and scores a magnificent hit with his artistic interpretation of "My Song of the Nile." This popular theme song from "Parasites" film is one of the leading waltz-ballad hits of the moment!

Bertram Rogers, the popular juvenile lead in the Shurleyoung's Productions', Ltd., "Lads of the Air" revue, makes a wonderful hit this week at the Hippodrome, Bristol, with "You're All the Better For That," a new chorus song from the pen of Jack Judge, of "Tipperary" fame. Mr. Rogers, who puts this new winner over in great style, also scores with Zoe Byrn in the delightful duet, "If You Were Mine."

Writing to Feldman's, Hugh Ormond says that his repertoire now includes "Tip-Toe Thro' The Tulips With Me," "Love Is Like a Rose," and "My Heart Is Bluer Than Your Eyes."

Dick Crean, the popular M.D. of the London Palladium, is famed for his intermissions, and this week he further enhances his reputation with a delightful rendering of "Tip-Toe Thro' The Tulips With Me." The Palladium Girls have a big winner in "Painting the Clouds With Sunshine."

Hal Bert, the popular comedian in the Croydon panto, has the entire house singing his outstanding comedy hit, "Rabbit and Pickled Pork."

Morgan and Hodges, presenting one of the brightest musical acts heard for some time, make fine features of "Painting the Clouds With Sunshine" and "Wedding Bells." They win big and well-deserved applause at all engagements.

Kitty Storrow has scored an enormous success in Reg Maddox's "Cinderella" panto. Miss Storrow writes to say that her outstanding song hits are "Lady Divine" and "There's a Four-Leaf Clover In My Pocket."

Maud Hughes, one of the leading lights in "Jack and the Beanstalk," writes from the Palace, Blackburn, to report enormous success with "Painting the Clouds With Sunshine." Miss Hughes is a gifted artiste and a keen Feldmanist.

◆

Lawrence Wright Music Co.

Those big 1930 song offerings, "I May Be Wrong," "The World's Greatest Sweetheart," "Every Day Away From You," "Jollity Farm," "Bunkey-Doodle-I-Doh," and of course "Ain't Misbehavin'," are without doubt attracting great attention and look like being outstanding winners.

Reports still continue to pour in from pantomimes all over the country, as to the great success of "Let Me Dream In Your Arms Again," which has proved itself one of the biggest ballads in Wright history. Florence Guest, Principal Boy in Will A. Jackson's "Robinson Crusoe," tells us that "Let Me Dream In Your Arms Again" literally stopped the programme at every show.

Tom Wills, of the Morlais Quartette, appearing at the Theatre Royal, Plymouth, is another enthusiast as to the merits of this remarkable ballad, with which the boys are meeting with a great reception. Dorothy Vivian, a very keen Wright enthusiast, tells us that her rendering of "You Wanted Someone To Play With" and "Let Me Dream In Your Arms Again" is highly appreciated by all her audiences.

A visit from Bert Payne, who is M.D. with Jack Stanley's "Red Riding Hood," acquaints us of the fact that "Bunkey-Doodle-I-Doh," "Ain't Misbehavin'," "Let Me Dream In Your Arms Again," and "Mucking About the Garden," continue to be the outstanding numbers of this very excellent show.

In "One Of The Best" Revue, Rhys Davies continues his usual big success with "The World's Greatest Sweetheart," and has several other Wright hits in preparation.

Nell Leslie gives her audiences a good batch of Wright numbers, amongst those of which she is scoring a big success with being "Let Me Dream In Your Arms Again," which she works as a duet with Eva Walker. "Don't Be So Unkind," in the very capable hands of Billy Merrick is put over in great style.

Will Austa likewise reports a huge success with this number, and along with his partner, Patricia Kellow, has in active preparation several of the Wright hits, including "Jollity Farm" and "Bunkey-Doodle-I-Doh."

Albert Whelan, whom we saw at the New Cross Empire, was working as only he can "Ain't Misbehavin'," "Jollity Farm," and "Come On, Baby," all of which were heartily appreciated.

Ruth Dennis, appearing in "Insured" Revue, paid us a visit, and is putting several of the Wright numbers into active rehearsal.

Bob Barlow, singing that sure ballad hit, "The World's Greatest Sweetheart," had a very cordial reception in his rendering of this number.

Reg Moore opened with "Puppets of Pleasure" at the Palace, Maidstone, last week, and made an immediate success with "You Wanted Someone To Play With." In the same show, Audrey Beauchamp and Jack Herbert scored heavily with "Let Me Dream In Your Arms Again."

A wire from Dick Henderson is full of praise for "The World's Greatest Sweetheart," which, by all accounts, proved a terrific success.

New publications, 2s. each (no professional copies): "Romance," "Home Is Heaven," "After a Million Dreams."

◆

Francis and Day.

Vocalists who are already looking ahead for novelty material for their summer engagements have been gratified to discover "The Pagan Love Song," a number which has become famous via Metro-Goldwyn-Mayer's super talkie "The Pagan." The popularity of this number has also been aided to a great extent in every dance hall throughout the country, and through its many inclusions in broadcasting programmes. Exuding a quaint atmosphere of the South Seas, this song will appeal to all vocalists with artistic sense.

"Singin' in the Rain," "The Pagan Love Song," "You Were Meant for Me," and "Broadway Melody," are all established favourites in Jack Hylton's latest programme. Jack and his versatile boys appear to their usual fine receptions at the Empire, Stratford, this week.

The ever-popular Four Harmony Kings continue their successful variety run at the Hippodrome, Birmingham, this week, where their new repertoire includes a fine concerted arrangement of "Singin' in the Rain." They are now studying "The Sun Is At My Window" for an early production.

Layton and Johnstone are also keenly interested in "Singin' in the Rain," and this number, together with "You Were Meant for Me," and "Broadway Melody" prove excellent successes for them at the Hippodrome, Wolverhampton this week. On the same programme the Dalton Sisters' repertoire includes "The Sun Is At My Window."

"The Pretty Little House that Jack Built" is featured as a delightful song scena in Archie Pitt's "Lido Follies," which plays the Palace, Watford, this week. Fred. McNaughton and Fai Robina are responsible for the artistic vocalism, and their receptions leave nothing to be desired.

Richard Neller creates a furore at the Hippodrome, Wigan, this week, where he renders "Yet You Forgot" with a wealth of feeling and expression. He is now touring with "Making Good" Revue.

Further news from the pantomimes confirms the terrific popularity of "Singin' in the Rain," as featured by Kitty Storrow, who plays Principal Boy in Reg Maddox' "Cinderella," at the Theatre Royal, Worcester. Other effective items with this artiste are "You Were Meant for Me" and "Honey."

Cecily Haines is another firm supporter of Francis and Day, and is at present featuring "Honey" and "Yet You Forgot" in "Miss Muffet" pantomime at the Opera House, Cheltenham. Miss Haines intimates her intention of including "You Were Meant for Me" as a duet with Miss Kitchen, and in the same production special mention is made of "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa," as rendered in hearty style by Mr. Monckton.

Ken Kerry, who shortly sails for South Africa, has chosen an extremely strong selection of "F. & D." songs as his feature numbers out there. "Sitting on the Cold Wet Grass," "I'd Lahve To," and "There's Another Good Man Gone Wrong," are all notable inclusions.

Creating a fine impression at the Holborn Empire this week, the Irwin Twins provide some snappy work in their interpretations of "You Were Meant for Me" and "The Pagan Love Song." Both items are ideally suited to this dainty duo.

(Continued on page 13).

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Rehearsal at 12 noon for—
Kautsky's Bears, Coram, Teuber's Marionettes, Harry Gunn, Zibral, Bennett & Williams, Clifford & Grey, Movietone News.

SHEPHERD'S BUSH EMPIRE.
Rehearsal at 12 noon for—
Gladdy Sewell, Jack Lane, Poley and Partner, The Melvilles, Movietone News.

CHISWICK EMPIRE.
Rehearsal at 12 noon for—
Power's Elephants, Margate Ped'lers, Movietone News.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
"Murder on the Second Floor," Movietone News.

BEDMINSTER HIPPODROME.
"Talkies," Movietone News.

EMPIRE THEATRE, CHATHAM.
Talkies—"The Careless Age," Movietone News

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Moore & Lewis, Clapham & Dwyer, Anena Family, Christiane & Duroy, Cornalla & Eddie, Movietone News.

STOLL PICTURE THEATRE.
(Newcastle-on-Tyne)
"Talkies," Movietone News.

LEICESTER PALACE.
Rehearsal at 12 noon for—
"All Fit," Movietone News.

ARDWICK EMPIRE.
Talkies — "Under the Greenwood Tree," Movietone News.

MANCHESTER HIPPODROME.
Rehearsal at 10 a.m. for—
"Lads of the Air," Movietone News.

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Monday, January 20, 1930.

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Rehearsal 12.
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NEW SOUTH LONDON.
Rehearsal 12.
Will Murray to appear in and present "THE NEW CASEY'S COURT OF 1930."

WALTHAMSTOW PALACE.
Rehearsal 12
B. A. Meyer Productions, Ltd., to produce "LUCKY GIRL."

BRIXTON EMPRESS.
Rehearsal 12.
Company as booked.

REGENT THEATRE.
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Rehearsal 12.
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WATFORD PALACE.
Rehearsal 2.30.
Terence Byron to appear in and produce "THE BURGLAR."

CHELSEA PALACE.
Rehearsal 12.
Tom Arnold to produce "THE STREET SINGER."

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FROM THE SONG PUBLISHERS.

(*Continued from page* 12.)

Grant and Cute, playing variety, report excellent results with their latest "F. & D." inclusion, "I've Got a Man." Writing from the Durham Palladium, Farrow and Fiske express delight at the receptions given to every rendition of "Down Among the Sugar Cane." Now with "Pacific Love" Co., at the Theatre Royal, Grantham, Jack Skelbo scores with a beautiful rendition of "Blue Hawaii," and in the same production Anita Edwards is equally successful with Irving Berlin's ballad, "Where is the Song of Songs for Me?" Excellent reports of "Yet You Forgot" come from Christine Roy, who has made this charming number a feature of her act at all engagements.

Expert handling of first-class material is seen at the New Carlton Cinema, Upton Park, this week, where the U.S.A. Four provide a snappy musical act. Outstanding hits with this versatile combination are "Honey," "Yet You Forgot," "I'm Just a Vagabond Lover," "I Get the Blues When it Rains," and "The Pagan Love Song." Playing the Palace, Lincoln, this week, with Dick Ray's "Sunshine Follies," May Fansette scores a 100 per cent. hit with "Honey."

Well-known in concert and Radio circles, Grace Ivell and Vivian Worth have added some attractive new items to their repertoire. These include "The Sun Is At My Window," "Honey," "Blue Hawaii," and "Singin' in the Rain." Wright and Marion continue to receive numerous requests for their popular favourite "My Mother's Eyes." They are appearing to fine applause at the Tivoli, Aberdeen, this week. The Four Brownie Boys are ardent supporters of Francis & Day material, and their programme at the Shaftesbury, Leeds, this week, includes "The Sun Is At My Window," "Honey," and "I'm Just a Vagabond Lover."

Bob Fisher is delighting audiences at Bournemouth this week with his powerful voice and personality. He is now singing "I'm Just a Vagabond Lover," and "The Sun Is At My Window" with excellent results. Reports from the Manchester Hippodrome testify to the enormous popularity of "Honey," as rendered by G. H. Elliott. Will Parkin, playing Dame in his own pantomime at the Metropole Theatre, Manchester, gets a big reception for "Bow-Wow-Wow, Moo-Moo-Moo, Baa-Baa-Baa." In the same show Dot Shirley is scoring with "Honey."

W. G. Watts, playing the Junction Theatre, Manchester, is well received for his rendering of "My Mother's Eyes," and is including "Honey" and "Down Among the Sugar Cane" at the earliest opportunity. Miss Nina Dale, playing variety, reports good results with "My Mother's Eyes," one of the strongest numbers she has ever handled. Another firm supporter of this number is Stan Stafford, who features it on all occasions. Bud Ritchie has just introduced "Down Among the Sugar Cane" in his act, and is enthusiastic in his praises of this number.

Many new "F. & D." numbers are being produced in "Insured" Revue, which appears at the Theatre Royal, Kings Lynn, this week. Syd Wickard has chosen "The Sun Is At My Window," Haydn Scott has great confidence in "I'm Just a Vagabond Lover," while "Love Me" should prove an ideal duet for Ruth Dennis and Haydn Scott. Fisher and Ariani continue their good work at East and West Ham this week, and report nice receptions at every performance of "Marie."

Well-known in the entertainment world as a baritone of exceptional merit, Alec Foster is also a firm adherent to the Francis & Day catalogue. He reports that "My Mother's Eyes" has been his strongest item for many months, and ample testimony to his judicious choice is forthcoming at the Tivoli, Aberdeen, this week, where he renders this popular hit to fine applause. Mr. Foster is now busily rehearsing "I'm Just a Vagabond Lover," and has complete confidence in its great possibilities.

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Gwen Farrar and Billie Mayerl give a very novel and original performance of "So the Bluebirds and the Blackbirds Got Together." Fid Gordon plays "Louise" as only Fid can. The Palladium Girls give a delightful exposition of "I've Got a Feeling I'm Falling." Frank Melbourne finds "Louise" and "I've Got a Feeling I'm Falling," absolutely ideal for his successful act.

In Kimberley and Fortescue's "Robinson Crusoe," Joy Vane makes a big hit with "Give Yourself a Pat on the Back" and "Louise." Joy knows how to put a song over second to none. Winifred Haydn has a terrific success with "Dream Mother," the new sob fox-trot ballad.

In "Ups-a-Daisy," Ralph Coram has a C. & C. repertoire including: "Walking With Susie," "Breakaway," and "Hello Sunshine." Hilda Mundy invests "He's So Unusual" with all her characteristic humour, and the Lloyd Bros. are successful with "Do Something." Dorothy Lotinga and her Lido Ladies Band give a beautiful rendering of "Underneath the Russian Moon," the glorious new waltz ballad, and their stunt performance of "Breakaway" is a remarkable achievement.

Jackson and Blake, going bigger and better than ever, put over "Breakaway" and "Do Something" in their own clever and original manner. The successful Ciro and Rey Trio have two sure-fire hits in "Breakaway" and "I've Got a Feeling I'm Falling." The U.S.A. Four are working a complete C. & C. programme, including "Ever So Goosey," "Breakaway," "Dream Mother," "Underneath the Russian Moon," "Do Something," and "He's So Unusual." Sadie Green, full of personality, is scoring with "Mean To Me."

In Jack Stanley's "Red Riding Hood," the outstanding hits are "I'm As Good As You," by May Victoria, the dashing Principal Boy, "I've Got a Feeling I'm Falling," by Eunice Cash and Jack Stanley, "Breakaway," "Louise," and "Dream Mother," the latter another winner for Miss Cash. In the "Mirth of a Nation," Hazel Elliott's Venetian Serenaders are successful with "Mean To Me" and "I've Got a Feeling I'm Falling," and the Stephanie Anderson Girls with "To Be In Love." In "La Petite Cabaret," so beautifully staged by Mrs. Blake, Eric Sharples is encored for "Sunnyside Up," and Wee Mary and Tiny Teddy are a riot with "Breakaway."

In Leo Fields' "Humpty Dumpty" pantomime, Ruby Swansea, the popular Principal Boy, features "I've Got a Feeling I'm Falling," "I'm As Good As You," and "Breakaway," and scores a complete triumph. Wynn Griffiths, the pretty Principal Girl, makes a hit with "Dream Mother." Ken Barton, the clever dame, scores with "What Can You Do Without Money?" and Baletti puts over "Underneath the Russian Moon." Ruby Swansea and Wyn Griffiths have two superb duets in "There's a Place in the Sun" and "To Be in Love." Other C. & C. hits in the show are: "Give Yourself a Pat on the Back" and "Chicken or the Egg." Leo Fields has received many congratulations for his clean, funny and beautifully-staged production.

In Leo Fields' other pantomime at the Theatre Royal, Ashton, the outstanding hits are "Underneath the Russian Moon," "To Be in Love," "There Ain't Many Babies About," "Dream Mother," "I've Got a Feeling I'm Falling," "Recollections," "Breakaway," "Give Yourself a Pat on the Back," "I'm As Good As You," "He's So Unusual," another triumph for Leo. In Will Beanland's pantomime "Babes in the Wood," Bill reports the instantaneous success of "I've Got a Feeling I'm Falling," "He's So Unusual," "What Can You Do Without Money?" "Dream Mother," and "Breakaway." In Ballard Brown's "Babes in the Wood" at the Palace Pier, Brighton, Walter Cross has a big winner in "I'm As Good As You." Grace Elleyne, the winsome Principal Girl is delightful in "I've Got a Feeling I'm Falling" and "To Be in Love." Denna Gordon, the sprightly Principal Boy, scores with "I'll Always Be in Love With You," and Selig and Hart have two hits in "Give Yourself a Pat on the Back" and "There Ain't Many Babies About."

In A. G. Hart's "Cinderella," Jean Tate, the Fairy Queen, gives a beautiful performance of "Dream Mother" and "I'll Always Be in Love With You," and with Reg Yates, makes a hit with "Blue Hills of Pasadena." The Eight Sunflowers and Fred and May put over "Breakaway." Alice Ray and Jack Minn score with "Do Something." Miss Ray also has an emphatic success in "Mean To Me," and "What Are You Going To Do About Mary?" is another winner in a winning pantomime. Mr. Kidd, the enterprising and go-ahead manager of the Globe Cinema, Old Kent-road, has put over a remarkable and wonderful stage representation with his exceptionally good orchestra, and makes a special feature of "Underneath the Russian Moon," "Dream Mother," and "Give Yourself a Pat on the Back," the last item being an absolute riot. George Latter, the brilliant tenor, sings the number, also "Dream Mother," which is a sensation. Sansome and Bent, in their brilliant musical singing and dancing act, put over "Breakaway," "I'll Always Be in Love With You" and "Do Something" in a highly artistic manner.

Stern and Francis, the new piano duo, are making a wonderful hit with "Dream Mother." Steve Bartle, the eminent concertina virtuoso, is making a special feature of "I've Got a Feeling I'm Falling" and "Breakaway." Joe Morrison and his successful new show, "Great Stuff. This," make wonderful production numbers of "Breakaway," "Dream Mother" and "Mean To Me." Jack Warman, in Leon Salberg's "Dick Whittington," stops the show with "Give Yourself a Pat on the Back," Ruby Hylton is encored for "I've Got a Feeling I'm Falling" and "Do Something," Mable Lait scores with "Marching Home To You," and the Terry Tots are a hit with "Breakaway."

Len Taylor has two C. & C. riots in "Dream Mother" and "I'm As Good As You," and Len knows how to get them over. Cal McCord and Leonard make a terrific success with "Don't Make My Heart Your Plaything." Gertie Gitana continued her chic performance of "Ever So Goosey," and Bob Fisher, the celebrated black-face comedian absolutely was a riot with "Dream Mother."

In Jack Wynne's sketch, Jack's pretty daughter gives a delightful rendering of "I've Got a Feeling I'm Falling"—what a hit! In Percy Holmshaw's "Babes in the Wood," Willie Atom has the hit of the show in "Give Yourself a Pat on the Back," and the Babes score with "Do Something." In Billie Merrick's "Dick Whittington," Nell Leslie, the charming Principal Boy, has an instantaneous success in "I'll Always Be in Love With You," and she shows her wonderful versatility in a top-hole performance of "Blue Hills of Pasadena." Eva Walker, the lovely Principal Girl, gets every ounce out of "Mean To Me." Billie Merrick, the clever "Idle Jack," gets away with "So the Bluebirds and the Blackbirds Got Together," in his own original manner, and the above artists in conjunction with Hilda de Rose create a sensation with "Give Yourself a Pat on the Back." Kiki La Faye in her act perfection, is making a sensational success with "Dream Mother."

Chappell and Co., Ltd.

The enormous success of Chappell numbers this pantomime season is nothing short of remarkable—artistes from all over the country are revelling in the success made with such numbers as "Sleepy Valley," the all predominating valse-song hit, and the new success, "Shadow of a Rose."

"Sleepy Valley" is first favourite in nearly every pantomime—it is being worked by a great array of artistes all over the country. Amongst the many will be found Jean Tait, The Gramachords in Harmony, Capaldi Brothers, Lawson and Gibbs, Alice Ray and Jack Cramon in "Harmony," Harry Braithwaite, Ernie Bubley the Dancing Violinist, Peg White, Grace Elleyne, Cecil Petrie and Pauline Lister, Peggy Morlowe, Betty Betts, The Wright Sisters, Syd Vaun, etc. Little Tweet, the Canary Caruso, warbles this appealing valse-song with great effect. Letters are being received from artistes everywhere reporting individual success with this and other Chappell numbers, including "Shadow of a Rose," which Lilian Davies scores so big with in "Sleeping Beauty" at Drury Lane. Jane Ayr is so impressed with this new number that she has decided to immediately include it in her new show.

The above numbers, together with "Lovable and Sweet" and "My Dream Memory" (both from the big Ideal film, "Street Girl"), constitute the Chappell supremacy in popular hits this season.

On the straighter side, big hits are being registered with "Jus' Keepin' On," Paul Robeson's discovery, written by Alexander Phillips and Desmond Carter; "Little Grey Church on the Hill," "Leader of the Town Brass Band," two great ballads written by Ernest Longstaffe; "Little Mother of My Dreams," a real "mother" ballad with a big heart appeal; "Over the Wall of My Garden"; "Because I'm Fond of You"; "There's Nothing New In Love," the theme number in "High Treason"; "You're My Silver Lining of Love," the outstanding success of the Gaumont Talking Picture, "The Devil's Maze." The sensational novelty comedy hit, "Piccolo Pete," which Jack Hylton discovered, displays the pep and personality of this great leader and his boys. This unique instrumental number is now being featured by all the up-to-date bands and many comedians.

Artists should send 2/- for a full selection of these numbers to Chappell and Co., Ltd., 52, Maddox-street, London, W.1.

Keith Prowse.

The Keith Prowse hits for 1930 are a budget of excellent numbers. "That's When I Learned to Love You," proved an eleventh-hour hit in many pantomimes, and is the big radio success featured by Mr. Jack Payne and his B.B.C. Orchestra.

"I'm In Love With You," the theme song of the stupendous film, "The Great Gabbo," has now been released, and singing rights can be granted. This number has a very catchy tune, and is bound to be a very big hit. It is frequently broadcast by all the big bands.

"I'll Always Be Dreaming of Mary," another number hot off the press, is already being featured with enormous success by Dick Henderson, and Bob Fisher, the black-face comedian. Although it is very early days, this number looks as though it will be very big in the Spring.

"You Ain't My Baby Now," a song by the writer of "Tell Me More About Love," is eagerly sought after by all artists, and makes a very good duet for double acts.

Our established hits include "Lonesome Little Doll," which is now being featured nightly by bands throughout the country. This number was beautifully put over the air the other evening as a xylophone solo by Mr. Harry Robbins, with Mr. Jack Hylton's Band.

"Riding On A Camel in the Desert" continues to hold royal sway with all artists in pantomime.

"An Old Italian Love Song," very successfully introduced by Miss Marie Burke and the double act, Oona Mairs and Yvette Darnac, looks like being one of the melody hits of the New Year. Nat Goulding, the famous tenor, has introduced this number into his extensive repertoire for music hall and broadcasting use.

"I'm Not Asking You, I'm Telling You," is another number that has the most astonishing melody and lyric, both comprising a distinct originality and charm. Introduced by Miss Mona Grey at the Victoria Palace, it at once became a prime favourite with the audience who were whistling the melody on leaving the hall. Something new in orchestration has been introduced with this number. It is a delight to the ear.

"My Heart Belongs To The Girl Who Belongs To Somebody Else" is a waltz tune that will be sung, played, and whistled all over the country very shortly and artists should at once get in touch with us for special rights for this number, as only a limited few can be granted at the moment.

Two other numbers, "Junior," by Walter Donaldson, who everybody knows to be a master of melody, and "Violets," a very delightful fox-trot.

"Olga, The Pet of the Boatman on the Volga," so successfully recorded by Florrie Forde and sung in so many pantomimes, continues to hold its own, and

(*Continued on page* 15.)

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Trinity College and Chamber Music.

In view of the importance of chamber music as one of the chief factors of musical life, and realising that there are many amateurs in music who through lack of introduction and suitable accommodation are unable to get into touch with each other, and that established parties of players already exist who feel there is an absence of finish in their *ensemble*, the board of the Trinity College of music has approved the formation of a club, in connection with the existing School of Chamber Music at the College, for the furtherance of these ends. The club will meet weekly during each term, and a start was made on Monday. Meetings and practices will be under the personal supervision of Mr. Ludwig Lebell. The college board will place suitable rooms at the disposal of the club and members will be allowed access to the college library. Concerts will be arranged from time to time at the college, and it is hoped that an annual concert will take place in one of the well-known concert halls. Further particulars may be obtained from the Secretary, Trinity College of Music, Mandeville-place, W.1.

Famous Composer Writes for Film.

The Marquis de la Falaise, on behalf of Miss Gloria Swanson, has concluded negotiations in Berlin whereby Mr. Franz Lehar, the composer of "The Merry Widow," has contracted to write the musical score and orchestration, including waltz theme song for Miss Gloria Swanson's forthcoming picture. Mr. Lehar is now directing his latest operetta, "The Land of Smiles," at the Metropole, Berlin.

Paul Whiteman to Revisit London.

The premier of "the King of Jazz" in the spring will be notable by the fact that Paul Whiteman, the central figure of the film, will be present. The famous conductor will bring his band, which includes such renowned artists as Frankie Trumbauer and Byng Crosby and the celebrated Rhythm Boys, and will tour the country so as to be present at provincial premières of the Universal production.

The Savoy Quartette.

I went out to Putney on Monday last week to meet the four charming young ladies known as the Savoy Quartette and who have been doing so well at the Putney Bridge Cinema, both in musical interludes and playing for the pictures. Miss Margery Dewey is the attractive leader of the Savoy Quartette, and she told me that she had played successfully at the Victoria Pier, Folkestone and the Queen's Hall, Ramsgate. Her work on the violin is her specialité as well as directing. She introduced me to her pretty sister, Miss Mary Dewey, who is the drummer, and who was formerly at the Palais de Danse, Ramsgate, and with Bile's Royal Continental Stage Circus. Besides undertaking the arduous work on the drums, Mary, who like her sister wears horn-rimmed spectacles, is the banjulelist and vocalist of the combination. She is very popular leading

CONDUCTED BY

the kiddies in community singing on Saturday afternoons. Miss Katie East is the pianist, and she is well known through her broadcasting. Miss Dora Mason is the 'cellist, and her solos on the stage are always loudly applauded. Individual items, in fact, are much sought after by patrons of this Putney Cinema, which is so ably managed by Mr. William A. Rowe, and the lady concerned mounts the stage for her contribution. Miss Dewey's song waltzes were very popular, and she instanced particularly "Let me dream in Your Arms again." All the latest dance numbers are played in their interludes, and they also accompany any variety turns that appear

The New Dover Theatre.

Leonardi has been appointed conductor of the Granada Symphony Orchestra, consisting of twenty specially chosen musicians. Leonardi is a native of London. At the early age of five he started his musical career by playing the violin, and at the age of twelve years he was touring Germany as a "boy violinist prodigy." Two years later Ruberman, the Polish violinist, heard him in London and Lubec introduced him to Willy Hess for admission to the German State Conservatoire of Music, where his talents were quickly developed. After the War he became conductor of a symphony orchestra of forty-five performers which toured the country for some considerable time, and afterwards became conductor of Alfredo's Band. He has also acted as solo violinist and musical director to Terpsichore, the French dancing star, with whom he toured Australia, India and South Africa, where he had the honour of playing by command to H.R.H. Prince Arthur of Connaught.

The wonder organ (which supplements the instrumental side, with Hedley Merton, organist) was designed and built specially for the Granada by Messrs. Wm. Hill and Sons and Norman and Beard, Ltd., London. It has 2,800 pipes, 300 silver contacts, 600 soldered joints, 35 miles of electric wire, 51 stops, nearly 100 effects, and is controlled from a three-manual console handsomely designed in Japanese lacquer by Messrs. Keeble, Ltd., London art decorators. The console is built on an electric, self-elevating platform immediately in front of the stage.

On January 5th, the Granada Symphony Orchestra gave a performance in the Town Hall, Dover, in aid of the Mayoress' Charity Fund, when they submitted an international musical programme with much acceptance by a large audience.

A Knightly Band Conductor.

Sir Robert Peel, great-grandson of the repealer of the Corn Laws and founder of the police system is drawing big audiences to the Tivoli, Hull, this week with the musical combination he formed in 1926 to raise funds for the Miners' Relief. The innovation then proved a success, and when its objects had been served, Sir Robert decided to keep the band going and keep the musicians in employment. Its success has now passed beyond the expectations of those days and it is now one of the foremost of stage musical combinations.

Sir Robert is the husband of the famous actress, Beatrice Lillie, who is stated to be receiving 5,000 dollars a week in America. He has had a

CLUB AND CABARET.

By VIATOR.

Murray's.

The management of this popular Beak-street Club are to be congratulated on the very excellent turns they find for their patrons' enjoyment. Last week, for instance, there were three, and each one was, in its own way, of distinct merit. Jean Perrie and Marie Colores opened. They are dancers of distinction, and when they make their first entrance one is attracted to them. She is a very pretty blonde, and he—well, tall, dark and handsome just fits him. She was dressed in a very dainty white ballet frock, and he in a black and gold costume, quite unlike anything I have seen, but most artistic. Their opening dance was a classical one, and the lady's bends were delightful and executed with rare ease. They had some capital new movements, too, in some clever turns, and the lift on to the shoulders was well done. Her toe work, too, deserves praise, whilst the male partner's spins were amazingly good. Monsieur Perrie did some more jumps and spins on his own whilst Miss Colores changed into a smart little pink frock and black feather and hat. It was most picturesque and she carried a hat-box in her hand, and mimed cleverly, as well as dancing in superb style. She had a great reception at the close. Then Billie Kay appeared; he is a debonair young man whose speciality seems to be juggling, although he opened with quite a smart "Breakaway" song and dance, in which his back kicks were remarkably good. He juggles with most things—sticks, balls and plates—singing a French song the while, and closes with a very clever eccentric acrobatic dance. Leona is the title of an exceptionally good contortionist dancer. She has her own table and dances on it on her hands, keeping time in a fascinating way with her legs and feet, repeating this operation on the dance floor. She does all sorts of clever things, and finishes with an amazing "handkerchief pick-up." This, too, is a great turn. Mons. Jean Perrie and Miss Marie Colores bring the cabaret to a close with some more brilliant dancing. Mons. Perrie's Chinese dance is a capital effort, and Miss Colores' "Breakaway" number, in which she wears a black and silver frock, is excellent. The slow movements are so graceful and elegant. Their final dance contained a movement quite new to me. She is doing the "splits." He picks up one leg, she turns right over and is doing the "splits" again. Frank Davidson's Rhythm Boys opened here on Sunday.

The Cosmo.

Miss Florence Desmond, from "The Student Prince" company, was here last week, and soon proved her worth with some delightful singing and impressionistic work, in which she was accompanied by her own pianist. She has just the right intimate piquant style for cabaret work, and I particularly liked the way she walked up to various tables in her last number, and made great point of some telling lines. One of her best songs was "That means nothing to me." She is a very attractive young lady and looked particularly smart in her well-cut black frock. Habitués of the Cosmo Club liked her very much, and that's an opinion that counts. Van Horn and Inez, the sensational skaters, were the other turn. I have described this turn in these columns on many occasions, and it only remains to add that their work in the limited space available for acts here was as good as ever.

"Nunky's."

For the time being, this Regent-street Club seems to have dropped the earlier cabaret, and there is only one now just after midnight. Mr. L. Hampson, the genial Secretary, was not able to give me any information last week as to when the two cabarets a night regime would be started again. One of the best turns of its kind for cabaret is that of Norman Court and his "Pom." It is a speciality act that seems so admirably suited to the cabaret floor, and Nunky's patrons agreed with me last week. Miss Greta Taylor, too, had a flattering reception for some exquisite dancing. She opened with a military number, then followed a delightful classical toe dance, and she closed with a really superb Early Victorian dance, in which a big fan was conspicuous.

The Trident.

Joe Mariani was at his best when I looked in here. Here is personality with a capital P. He, too, had a strong cabaret bill which included Norman Court and his "Pom," the turn which I have noticed at Nunky's. Joe's patrons liked this turn very much also. Then the Four Rodney Hudson Girls, who I noticed favourably here on New Year's Eve, confirmed those impressions. They are a tip-top quartette. Anita Creighton, the beautiful dancer, in some superb creations and some exquisite dances, and Amundi, an Italian tenor of distinct merit, completed the programme.

Items.

Earl Franklin, the clever eccentric dancer, who I noticed at the Trident recently, did well at The Ambassadors last week.

The Splendide had a new show last week, which I hope to notice shortly.

There is a cabaret at "Pops," now in Golden-square, at 6.30, "Cocktail Time."

The Plaza Tiller Girls are at Grosvenor House in a novel revuette.

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varied career. Educated at Harrow, he became a member of the Royal Fusiliers Public Schools Battalion, and his love of adventure made him successively a cowboy in Western Canada, a fisherman on the West Coast and—a theatrical manager.

A Mighty Musical Family.

Mr. and Mrs. John Iliffe, parents of the well-known family of musicians, have just celebrated their diamond wedding. Mr. Iliffe in his day was a well-known cornet player, and was bandmaster of several Leicester bands. He is now 81, and for sixty years played a cornet with distinction. Mr. and Mrs. Iliffe have nineteen grandchildren and ten great-grandchildren.

Leicester Circus Band.

The British Legion Band have been engaged to play selections at the circus and jungle which is going well at the Granby Hall (Junior Training Hall) at Leicester. At the other part of this huge building is the Roller Skating Rink, which has just been opened. Mr. A. O. Foxall is the director of the band there.

The Pursuit of Melody.

Under the significant heading of "Melody Again," the "Daily Mail" in a recent issue declares that the new orchestra at Ciro's is better than any one of the highly paid American bands which invaded us last year, and it has reverted to the pursuit of melody rather than of mere rhythm and "hot" effects. The band, I might add, is that of S. B. Kyle, and is called Ciro's Club Band.

The "Waggoners" Ball.

One of the events of the week at Grosvenor House, Park Lane, was the Waggoners Ball, which proved an enormous success. Alec Alexander's "Melody Boys" provided the music and accompanied the cabaret to everybody's delight. The "Melody Boys" are under the leadership of George Martin, and are playing return dates at numerous banquets and society functions.

Bristol Musical Agency of Birmingham.

I learn that the Bristol Musical Agency of Birmingham have opened the New Year well, and are anticipating a real good year's business. Mr. Louis H. Abrams tells me that, during the Christmas and New Year period, he has broken all records, and in no case was there a single complaint. He is now booking musicians and vocalists for the summer season, and it is worth while for anyone interested to send for details. Managers requiring the services of first-class musicians cannot do better than get into communication with the B.M.A., as their individual requirements are carefully attended to by the Principal, who exercises extreme care that no "duds" shall be sent out from his Agency. The Agency is manifestly a boon to managers and musicians alike.

A Foote Pocket Diary.

I am the pleased recipient of an elegant little diary from Chas E. Foote, Ltd., the band and instrument specialists of Hornsey-road, together with seasonable wishes from the genial head of the firm, who expresses the hope that 1930 may prove a record year for all connected with music and the musical world, both syncopated and straight. He adds that he trusts the little book may be useful if it only informs me when winkles are in season. "Gig" players would find it very handy for jotting down the dates, and Mr. Foote will be happy to send one to any musician who cares to apply. After a word of congratulation upon our pantomime number Mr. Foote says that, in spite of the pessimism regarding the profession, his firm have had more business than they could cope with and that December was a record for sales

A Champion Calendar.

I have also received a calendar from Hawkes and Son. It is a large decorative card embellished with photographs of the champion bands of the year, comprising Carlisle St. Stephen, world's champions; the Govan Burgh Band, champions of Scotland; the Lisburn Temperance, champions of Scotland; the Cawston Silver Band, champions of East Anglia; the Cory Silver Band, champions of Wales, and the Hanwell Silver Prize Band, champions of London, all of whom are equipped with Hawkes instruments.

"She's My Slip of a Girl" Recorded.

Mr. Billy Grant, of the Music Publishing Co., Ltd., 84a, Charing Cross-road, W.C., informs me that "She's My Slip of a Girl," the fox trot that won "The Melody Maker" all British song competition, has been released on Piccadilly records. It is a wonderful record by Eddie Harding and his Night Club Boys. The unique trumpet solo is absolutely outstanding. Mr. Grant will be happy to send band parts to musical directors on application.

Palais de Danse.

Doug Cooper's Broadway Boys Band are having a successful time at the Leicester Palais de Danse. They terminate their season shortly, and will be succeeded by the Ritz Players, who are under the direction of Graham Heath, and are paying another visit to this first-class dance hall.

Some Musical "Storms."

There are two ways of describing a storm at sea in music, one by experiencing it and the other by imagining it. Haydn wrote a very effective description by the latter method before ever he saw the sea, though when he did first see it he had to cross the channel on a rough day. The story is that, for a certain opera, he had to introduce such a storm. The librettist told him his own experiences of a storm and the composer tried to repeat even if ever so feebly what was described. At last the patience of both was about exhausted and the composer hammered with his fists on the keys and exclaimed: "The devil take the storm." "That's it, that's it," shouted the poet, "you've got it."

Henri Selmer's London Branch.

Immediate success has attended the opening of Henri Selmer and Co's new showrooms at 106, Charing Cross-road, of which I gave an account recently on this page. Ben Davis, the accomplished saxophonist, is always in attendance, and gives advice in any points pertaining to saxophone and clarinet playing. An innovation which will recommend itself to students of the saxophone is that of giving free tuition to purchasers of instruments. An addition to the establishment in the shape of a repair shop, staffed by expert men, is one that will be much appreciated.

[Photo: Hana.

MR. BEN DAVIS.

Harry Musikant in Exeter.

Harry Musikant is keeping up the family name at the Rougement Hotel; Exeter, where he has secured the contract for next year. Harry has done some of the best hunt balls in the West of England and attributes his success to the fact that he gives the public what they want.

The Eva Starling Orchestra.

Eva Starling and her Orchestra have been re-engaged for next Summer by the Lytham St. Annes Council. The concerts given under her direction last summer were a great attraction at that popular resort.

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TRAGEDY OF THE UNEMPLOYED MUSICIAN.

VAIN APPEAL TO THE GOVERNMENT.

JACK HYLTON'S PRACTICAL SYMPATHY.

The situation created by the introduction of the talking picture is less menacing than formerly, but the position of the cinema musician is still very serious. Nevertheless, Miss Bondfield, questioned in the House of Commons the other day, declared that she "had no exact information as to the extent to which the employment available to musicians had been reduced owing to the change in cinemas from silent to talking films."

I could give the Labour Minister innumerable instances of destitution among musicians arising from that cause. Only last week a musician came into this office and asked that he might insert an advertisement offering his instrument for sale but that he had not the money to pay for it! He was thus selling in order to buy bread the very means by which he had formerly obtained his living.

Miss Bondfield further regretted that there was no special assistance she could give in the matter. Here again, the Minister might think twice.

Why should not restrictions be imposed on the entry of "canned" music which would ensure the employment of a proper quota of musicians? It is just as logical to demand the restriction of "canned" music as the restriction of alien bands. The new form of competition is a thousand times more serious than the other.

Meanwhile the hardship and distress of his brother musicians has appealed to Jack Hylton, Britain's most popular band leader. Mr. Hylton is of opinion that it is not possible to stop the onward march of the "talkies" and make a small part of the community safe to the detriment of the rest—in other words, practically to stop "talkies." Mr. Hylton feels that the position will eventually find its own level, and he is trying to do his bit to help people to tide over the difficult time until the men thrown out of employment are absorbed into other callings. His opinion is that so far as both legitimate and dance music is concerned, there are not sufficient really first class musicians to go round, and the effect will be that the indifferent men will eventually be weeded out of the profession. "Still, the musician displaced by the talkies, whether good or bad," adds Mr. Hylton, "is a human being, and should be allowed to live, and we in better positions should turn our hand to do what we can to help him."

Jack Hylton's Concert.

Mr. Hylton's "good deed" took the form of a concert which he gave at the Dominion Theatre on Sunday in aid of the Middlesex Hospital and the Musicians' Union. The Dominion is the theatre with the largest capacity, but it was entirely filled on Sunday, and two or three hundred, Mr. Edgar Jackson, his general manager, told me, were turned away. Jack was received with a long round of applause when he walked on to the stage, and his band were seen and heard at their best. All the most popular numbers that lend themselves both to melody and to comic illustration were given, and for full two hours Jack and his men kept the immense house enraptured—moved to mirth by the antics of the boys or hushed into silence by the sentiment of a sweetly-melodious tune.

"Jollity Farm" was, of course, seized upon as a vehicle for humour, the various characteristics of the denizens of the farmyard being burlesqued divertingly.

We had "Ole Man River," as it might be played by Liszt, German, and other eminent composers; we had "Breakaway," with its entertaining movements, and in one number we saw "Jock M'Hylton" doing a Highland fling or a Russian dance. "Singing in the Rain" brought forth a combination of eight saxophones and a sousaphone; "Piccolo Pete" was as delightfully diverting as ever, and all the other numbers were enthusiastically encored.

Harry Robbins played the xylophone with his usual cleverness, using his treble hammers with wonderful skill; Sam Brown lifted his voice melodiously in numerous songs, and Hugo Rignold was agreeably prominent both as musician and comedian.

A feature of the evening was the appearance of Mr. Eric Coates, who conducted the band in his entertaining music to "Goldilocks." A much-appreciated interlude was that supplied by Leslie Weston, who sang his parody of "That's my weakness now," and told topical stories.

It was a highly satisfied audience that left the house—satisfied both by the entertainment it had enjoyed and the generosity by which it was prompted.

VARIETY IN THE CINEMA.

By VIATOR.

Putney Hippodrome.

When I asked Mr. A. G. Leggo how variety was faring here, he told me that it was bringing in the people nicely. "Yes, we must stick to variety," he said. On the 27th Mr. Leggo is producing his own big cabaret show here, the cast including Bennett and Williams, Sandy Powell, Byron and Byron, and the Debrecht Dancers. Last week, Morris and Cowley, those two brilliant comedy boys, kept audiences here in a state of continuous mirth. Miss Beryl Orde's impressions, including Miss Gracie Fields, Miss Wish Wynne, Miss Ella Shields, and the Houston Sisters, proved much to the liking of big audiences, and Mitchell and Peru in their smart horizontal bars and burlesque boxing act also did well. Mr. Bob Barlow, Mahala and Olga Zita were the variety turns for the remaining three days. Mr. Hugh James' fine orchestra does yeoman service.

The Globe, Old Kent-road.

The special stage show for the latter half of last week here was called "On With the Music," and I congratulate Mr. A. F. Kidd on the production. Mr. Kidd himself conducted the Globe augmented orchestra, a big combination, on the stage, and the cast included Tommy Trinder, a very clever versatile and vivacious young man, who scored heavily in his Eastern burlesque and "She's So Unusual" with a very fast dance at the close. Some footwork too. Mr. Trinder was also seen to advantage in various concerteds and little sketches, which were introduced by one of Les Picardies, three male vocalists of distinct merit. Their rendering of "You Can't Take Away My Dreams," one of their many numbers, I liked particularly. The Four Collegians, a quartette of pretty girls, danced their way through the show in excellent style. "Sanctuary of the Heart," by band and organ was a great effort, and the "Singing in the Rain" finale brought down the curtain on a show which lasted about an hour, to enormous applause. The management here seem to know what their patrons want, judging by the big business being done.

The Brixton Astoria.

The variety at Brixton Astoria was rather restricted in last week's programme, owing to the unusual length of the big picture, "When Knights Were Bold." Nevertheless, what was presented was of excellent quality. Blake and Jackson, the black and white comedians, scored with their first-class mixture of mirth and melody. Their musical speciality was very well put over, for which they gained loud applause. The B.B.C. male chorus had a long and welcome stay on the stage. It was with delight that the audience listened to their perfect harmony. With a very effective setting of an old "windjammer," they sang several sea shanties, including "Tom Bowling," and well deserved their fine reception.

Mile End Empire.

I shall not hear Mr. Clifford H. Manley's infectious laugh here again, for he has been moved to the Shakespeare, Clapham Junction, and Mr. Fred Delamere is now the manager here. Last week, two excellent acts were presented. Great pressure on space this week prevents any lengthy notice of the excellent strong act of the Stavannays, or of the clever parodies put over by Fred Curran, but I can just testify to the popularity of both turns.

The Davis Theatre, Croydon.

Patrons of this theatre have looked forward to having variety on the stage again for some time now, and they are soon to have their hopes realised, although the only definite news I could extract from Mr. H. Arnold on the point last week was that Jack Hylton and his Band would appear the week beginning February 24th. Under the able conductorship of Mr. Charles Williams, the orchestra on the evening I was present last week gave a masterly rendering of Friedmann's Slavonic Rhapsody, and it was marvellous to notice how peaceful this huge theatre became during this interlude.

Beethoven and the R.P.S.

The Royal Philharmonic Society—which was founded in 1813 and still flourishes—has a proud memory or two in respect of Beethoven. For one thing, it commissioned him, in 1822, to write a symphony. He thereupon wrote the immortal Ninth "Choral" Symphony, one of the most wonderful of all his works. The original score, in Beethoven's writing, is now in the British Museum. And further, the Philharmonic Society's gift of £100 to him when he was on his deathbed, was of such value to him that his letter of thanks to the Society expresses his deepest gratitude for it and promises in return—a Tenth Symphony! That, alas, was never to be written.

Musicians and Scientists.

Music is itself a science as well as an art, but the number of musicians who devote themselves seriously to any other science are few. John Dunstable, one of the earliest English organists to make a reputation on the Continent, was, after his death, described as "an astrologer, a mathematician, a musician and what not," and some of his astronomical books still exist at Oxford. Leonardo da Vinci was one of the first to study the subject of aviation and was a great scientist, a great painter and sculptor, as well as an excellent musician, though he is often confused with Leonardo Vinci, an opera composer, who lived many years later.

A score of people do a job just moderately well,
And then there comes a twenty-first whose work a tale will tell,
For his is that true craftsmanship done worthy of its name!
And he's the man to reach the top of that great ladder fame!

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L.C.C. Bands.

The London County Council is getting busy with its arrangements for band performances in its parks and open spaces. Tenders are invited from amateur and professional bands during the season 1930, and also from persons desirous of providing performances by means of Stentorphone, gramophone or similar mechanical devices. Tenders must be made on the official form, which may be obtained on enclosing stamped addressed foolscap envelope, from the Chief Officer, Parks Department, the County Hall, Westminster Bridge, S.E.1. No tender received by the Clerk of the Council, at the County Hall, after 4 p.m. on Tuesday, January 21, 1930, will be considered.

From Scotland to Switzerland.

Don Wilson and his Piccadilly Blue Boys are now playing at the Maloja Palace Hotel, Switzerland, for the winter season, and are scoring an outstanding success. They were very kindly released from their contract at the Plaza, Dumfries, by the manager, Mr. Fyfe, and on the last night received a great ovation from a record crowd, which included Madame Belle Harding, the well-known dancing instructress, who also expressed her admiration for the band.

The boys opened at Maloja on December 17th and have already made themselves so popular that the management have offered Mr. Wilson a summer contract, although previously a Venetian orchestra was always employed for that season. The band is still under the able direction of Pete Akister on violin, banjos, and piano, and includes Alec Howieson, pianist, Percy Waterhouse, saxes and clarinet, and Don Graham, drums and tympani.

New Combination at Dumfries.

At the Plaza, Dumfries, Don Wilson's new combination is under the leadership of Arthur Driver, the well-known saxophonist, who doubles on clarinets and violin. The other members of the band are Jack Sharpe, the "hot" violinist, George Watson, banjos, violin and guitar, Duncan Holme, drums and tympani, and "Barney," the pianist, who has made himself deservedly popular with excellent vocal choruses. The band is engaged for many large hunt balls, etc., in the South of Scotland, in addition to their regular Palais programme, and although they have only been playing together for a short while are proving themselves worthy successors to the Piccadilly Blue Boys.

THE FORTHCOMING COVENT GARDEN OPERA SEASON.

The prospectus of the 1930 Season, from April 28th to July 4th, is now to hand, and subscriptions for fixed days in each week are already being received. It will not be possible to book for individual performances until April 14th, a fortnight before the opening of the season.

There will be two Cycles of the "Ring."

In addition to the Wagner, Verdi and Puccini of regular occurrence it is proposed to give Johann Strauss's "*Die Fledermans*," Bellini's "Norma," Flotow's "Marta," Giordano's "Andrea Chenier," Montemezzi's "*L'Amore dei Tre Re*," Debussy's "*Pelléas et Mélisande*" and Gounod's "Romeo et Juliette."

The list of artistes, as yet incomplete, includes most of the favourites of the past season. Amongst the English singers familiar to Londoners are Odette de Foras (London-trained), Heddle Nash, Arthur Fear and Dennis Noble. John Barbirolli shares the conducting with Vincenzo Bellezza, Robert Heger and Bruno Walter.

Reform Club, Clapham.

A highly successful concert was given at the Clapham Reform Club on Saturday, under the direction of Mr. Austin Goad and Mr. M. Bloomberg.

Several names well-known to the concert world appeared on the programme. Mr. Wilson Walshe, baritone, was in particularly good form in "Onaway, Awake" and his encore, "Why Shouldn't I?" Miss Winifred Howie followed her excerpt from "Il Trovatore" with her always well-liked rendering of "Annie Laurie." Miss Winifred White used her clear soprano voice easily in "Beloved" and followed with "The Dancing Lesson," sung with demure charm. Mr. "Jimmie" Bernard justified his description as a "surprise tenor." He sang with admirable ease and purity taking two curtains in reply to enthusiastic applause. Mr. A. Appleyard, comedian, was well received, as also was Mr. Bert Chalk in quaint "parson" songs.

Purveyors of mystery were not lacking in the programme, for "Sen Yet" supplied some amazing wizardry, given in clever make-up and with really funny "business," and yet another magician was Mr. George Davenport, who worked some original "bewilderisms" with neatness of style.

Circus Folk Reunion.

The second annual reunion of Circus Folk, with dinner and dance, will take place at the Criterion Restaurant, Piccadilly Circus, London, on Sunday, Jan. 26th, at 6.30 for 7 o'clock. Evening dress is optional. It is hoped to make this "Happy Family" gathering even more successful than last year. Tickets 10/6 each, may be obtained from James Sanger, Chateau Renard, Smallfield, Surrey; John Swallow, Agricultural Hall, Islington; and Gene Ginnett, Kelvin Hall, Glasgow.

FROM THE SONG PUBLISHERS.

(*Continued from page 13*).

remain one of the big sellers of the season.

"Evening Shadows," fox-trot melody, is still pre-eminent with vocalists who delight in a song that requires vocal effort, and at the same time gives every scope for applause.

"Go Home, Pa-pa," sung by Randolph Sutton and Miss Ella Shields, is being featured in many pantomimes, and Miss Nora Blaney, with Francis Laidler at Leeds, informs us that this is one of her biggest successes.

Last, but by no means least, we have "The Wedding of the Painted Doll," which is, without doubt, a hundred per cent. pantomime number, being introduced at the premier theatre of Britain, viz., Drury Lane—"Sleeping Beauty" pantomime—and even to the pantomimes touring the halls of Ireland and Wales.

Jimmy Charters writes from the Grand, Lancaster, to inform us of the great success achieved with "Riding On A Camel," whilst Kitt Walters, of "Frolics and Fun" Co., intimates: "'Lonesome Little Doll' and 'Go Home, Pa-pa,' are both big hits for us."

Jack Bryden has been very successful with "Riding On A Camel," and which number he means to continue at all his engagements.

Tommy Davies, dame with "Red Riding Hood" at the County Theatre, Reading, sends New Year wishes with his intimation that "Riding On A Camel" is a furore.

Horace Ridley, musical director of "Splendour" Co., informs us that "Lonesome Little Doll" and "Tell Me More About Love" are successes with them.

Joe Cresswell, with "Aladdin" pantomime, is very pleased to inform us that "Riding On A Camel" has been a riot every time that he has introduced it.

All artists are invited to write in, enclosing their professional card, together with a postal order for 1/6, for a full selection of Keith Prowse hits.

Peter Derek, Limited.

Glancing through the B.B.C. programme for Radio Week, one is struck by the nature of the items selected. Ultra high-brow music is conspicuous by its absence, and as to vocal items, one notices a number of songs of the ballad type, so popular a few years back. Obviously this programme has been selected with a view to appealing to public taste and this is an appropriate moment to mention some recent publication of this Firm which come under the category of popular ballads. There is "Lad O' Mine," by Ethel Locke, a charming song for baritone; "There's No Call To Repent," by J. Bennett, a jolly song, also for baritone; and "The River," by Thos. Froude, a mezzo-soprano song of the countryside. A delightful little serenade for violin and piano, which, though simple, requires sympathetic treatment, is "Notti Italiane," composed by Pietro Renucci. Professional copies of these are available on receipt of professional card.

From Reg. E. Scott, of Smethwick, comes the news that "'Journey's End,' which I have featured at all the leading halls in the district, has been no less than a riot. Also, 'My Little House Is Your House' is meeting with great approval."

Four fox-trots worth special mention are "Dinky Daisy," "I'll Love You For Ever," "Advertise," and "I Wonder Would You Care?"—this latter having a peculiar and fascinating movement in the melody reminiscent of the old German students' songs.

A very tuneful number—a slow waltz song—is "I Think Of You," by J. Cromie, which makes a great vocal number.

Bruce Sievier's Bereavement.

Everyone will sympathise with Mr. Bruce Sievier, whose mother, Lady Mabel Sievier, died on Thursday. Lady Mabel (née Lady Mabel Brudinell Bruce) was daughter of the Marquis of Ailesbury. The funeral took place at Savernake, the family seat, yesterday (Tuesday). Mr. Sievier has had numerous letters of condolence from his numerous friends in the profession which he cannot acknowledge until later on, and asks us to say that he thanks them all for their kind thoughts.

Pachmann's Modesty.

During the war, a concert was given in aid of the Italian Red Cross, the artists being M. Pachmann and M. Ysaye. To commemorate the success of the concert, a few friends gave a dinner in honour of the two soloists, and during the evening the conversation turned on the merits of truth and modesty. After some argument, Pachmann joined in the fray. "My friends," he said, "there may possibly be better pianists than I, but"—holding up his two hands—"you cannot find anywhere ten finer fingers. That, my friends, is not modesty, but the truth."

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